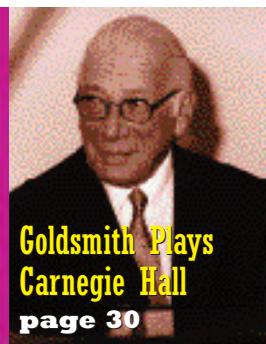


Music Soundtracks for Motion Pictures and Television

FILM SCORE

VOLUME 4, NUMBER 1



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Carnegie Hall
page 30

NFL's Greatest Hits

Meet the Men Behind
Pro Football's Soundtrack

DANNY
ELFMAN

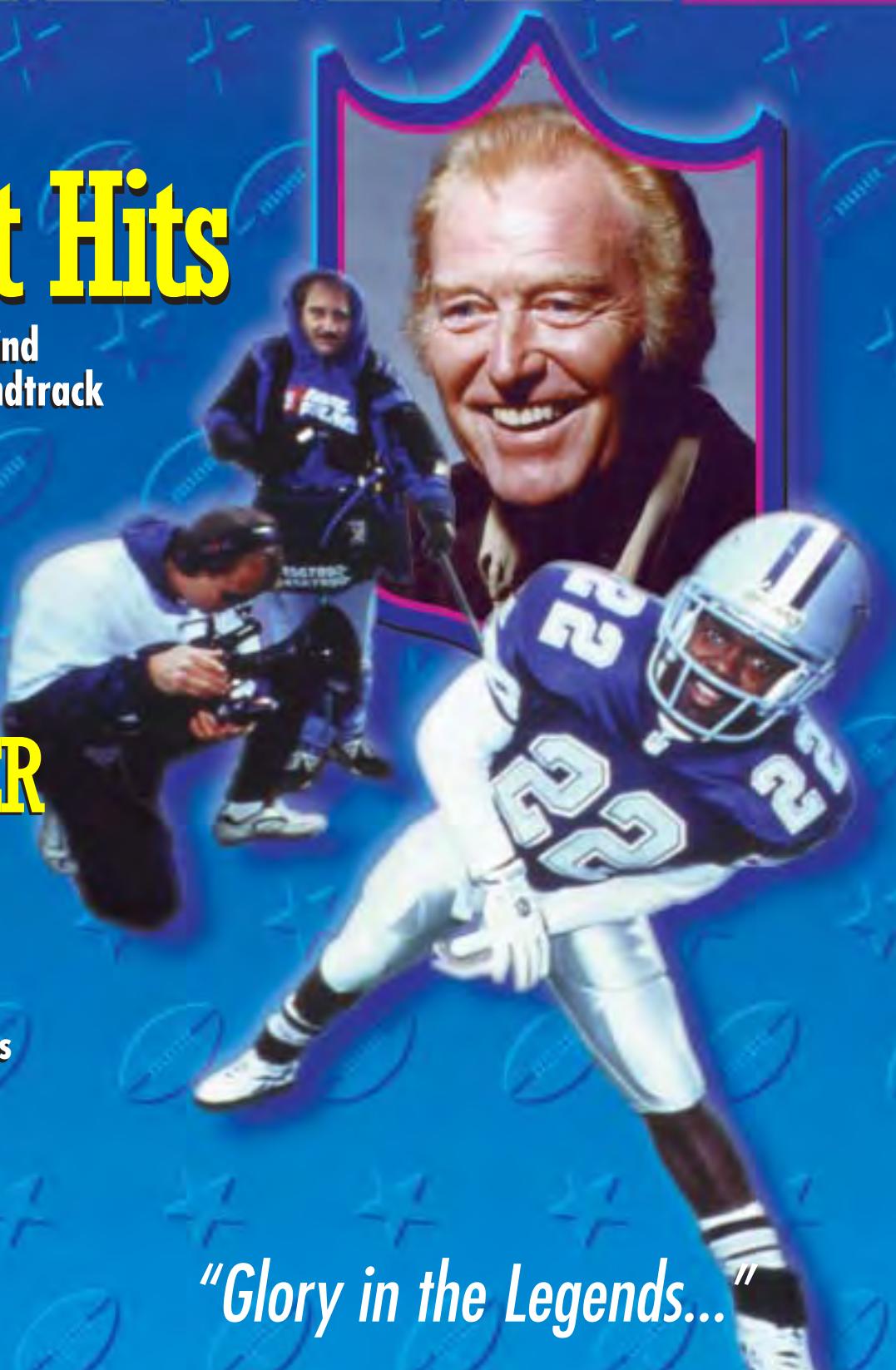
Interviewed
Going Psycho

WING
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A Game Composer's
War Story

REVIEWS

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FILM SCORE

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No, that's not Sean Connery,
but his coiffing inspiration
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The heroic task of writing music
for a galaxy far, far, from here.
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Danny Elfman goes a little crazy—
and doesn't know when to stop!
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It's Only a Movie, Ingrid

GREAT ART HAS ALWAYS BEEN REINTERPRETED AND RE-PERFORMED. SO WHY IS THERE SUCH AN UPROAR OVER **PSYCHO**? PERHAPS WE SHOULD CONSIDER HITCHCOCK'S FAMOUS ADMONITION...

By the time you read this, the new *Psycho* remake will be ancient history, but I want to talk about it. I was astounded by the negative reaction to this film, especially since many of the most virulent attackers did not bother to see it, and indeed bragged of avoiding it. (At FSM, when don't like something, we at least do it the courtesy of seeing and hearing it.) I have seen the original 1960 *Psycho* a number of times and even wrote a paper on it at college; I found this new rendition fascinating to watch.

Refilming *Psycho*—and staying so true to the original dialogue, camera set-ups and music—allowed me to understand what it might have been like to see Hitchcock's black-and-white ver-

sion in 1960. Today, *Psycho* is reduced to kitsch: it's just the shower scene with the slashing knife and shrieking music.

Nobody cares—it's a "safe" image due to overfamiliarity. But at the time, *Psycho* was the most shocking mainstream movie ever made: a story where the lead character dies halfway through, and we subsequently are asked to identify with her murderer. Can anyone imagine a movie today where Julia Roberts or Harrison Ford is killed after 45 minutes, and the rest of the movie goes off in an almost completely different direction? The shower scene was graphic for its time—one of the reasons the film was in black and white was so audiences were spared seeing red blood—and the movie overall incredibly disturbing.

I like that the new version of *Psycho* is in color and features more graphic violence, nudity, and a controversial plot point of Norman Bates masturbating while he spies on Marion. I don't agree with all of the choices made in the new film—the flash cuts during the murders counteract the clammy naturalism that the scenes otherwise achieve—but the production as a whole is well thought-out. It's still behind the curve as far as how explicit movies

have become, but it brings the film more in-line with contemporary audiences' perceptions of what is shocking.

More than anything, this new film makes *Psycho* relevant again. *Psycho* is an open wound that resists explanation—it must not be put away on a dusty shelf. Even though most people mocked it, look what the new version did: it made people think about *Psycho* again. The arguments against making the film are specious: it is not a cheap marketing ploy on the part of the studio because it was director Gus Van Sant's brainchild all along—and besides, it bombed. Great art has always been reinterpreted in this manner, like plays and music which are constantly re-performed. There are other precedents, like neo-classicism in music, which was about taking early pieces by Bach and others and translating them to other instruments. Someone argued that they don't take books and "rewrite" them—um, how about the Bible? The most absurd thing I heard was that the remake amounts to plagiarism and a theft of Hitchcock's ideas: maybe that would be true if it was made in 1962 by a rival studio, but this is over a generation later. Van Sant's film honors Hitchcock (who remade his own films, like *The Man Who Knew Too Much*) as a producer of living, breathing ideas, and not inanimate antiques.

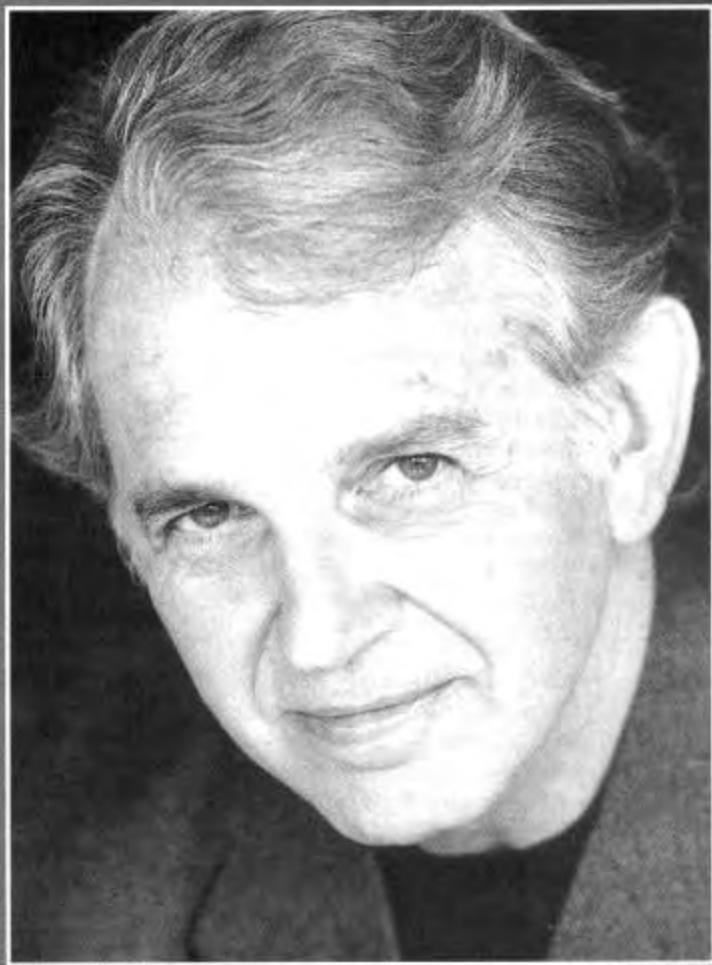
While it is true that most film remakes update the story and characters to a significant degree, keeping *Psycho* so mimetic of the original allows the viewer to see how much we have changed as an audience. It literally takes a 1960 movie and updates it with 1990s technology and actors. Watching that deliberate, studied pace and artful point of view of old unfold in a modern context was one of the most fascinating cinema experiences of the year for me. And this is to say nothing of the joy of hearing Bernard Herrmann's original score, spotted almost exactly as he intended it (contrary to *Cape Fear*, which was significantly adapted) in a brilliant new recording by Danny Elfman and Steve Bartek.



—Lukas Kendall

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Keep On Trekkin'



late January or February. This is the comprehensive history of *Trek* soundtracks, from the original series to the movies to the new incarnations, featuring composer interviews and biographical information, production notes, cue sheets, and much more; foreword by Nicholas Meyer. It will also include an up-to-date, complete list of every score ever written for all four TV series, a guide to understanding how certain shows were tracked and credited, and manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand) from classic *Trek*.

John Addison 1920-1998

British film composer John Addison, 78, passed away December 7 of a stroke in Bennington, Vermont, where he had been living. He was an Oscar-winner for his score to *Tom Jones* (1963) and wrote the well-known theme music for *Murder, She Wrote*. Among his other film scores are *Torn Curtain*, *Seven Days to Noon*, *The Charge of the Light Brigade*, *Sleuth*, *Swashbuckler* and *A Bridge Too Far*. Addison's family has asked that in lieu of flowers contributions be made to: Sage City Symphony, PO Box 547, Shaftsbury VT 05262. There will be a comprehensive tribute and obituary for this distinguished composer in an upcoming issue of FSM.

Aussie Awards

L.A.-based Australian composer Ashley Irwin won Best Original Music for a Feature Film at the 1998 Australian Screen Music Awards for his massive 134-minute score to the

Sony Legacy's 2CD set of *Star Trek: The Motion Picture* (Jerry Goldsmith), coupled with the audio documentary *Inside Star Trek*, has now been definitively scheduled (again!) for January 26. Believe it when you see it, you say?

■ ■ ■

FSM's own Jeff Bond has penned a book, *The Music of Star Trek*, to be available from Lone Eagle Press in

restored version of the 1929 German classic *Die Weiße Hölle vom Piz Palü* (*The White Hell of Piz Palü*). The award was presented in Sydney by the Australian Guild of Screen Composers. Irwin's next silent film project is a rescored of Alfred Hitchcock's *The Lodger* (1926), to premiere in Europe in August.

Agents of Change

The Kraft-Benjamin Agency has changed its name to Kraft-Benjamin-Engel Management, to recognize the participation of Laura Engel, who joined Richard Kraft and Lyn Benjamin in 1997. The company represents such Oscar-winning composers as Jerry Goldsmith, John Barry, Elmer Bernstein, Luis Bacalov and Rachel Portman; other clients include Danny Elfman, Basil Poledouris, Marc Shaiman, Stewart Copeland, Trevor Rabin, Graeme Revell, Christopher Young and David Zippel.

Recently, the company co-produced the L.A. Philharmonic's "Filmharmonia" program of short films with live original music. They hope to guide the careers of their clients beyond strictly film scoring: Danny Elfman will write and direct for Disney; Jerry Goldsmith will conduct more concerts of his music; Marc Shaiman will develop original musicals; John Ottman will direct; and Graeme Revell and David Zippel will develop music-driven film projects.

CDs Still in the Dark

The second pressing of the *Practical Magic* soundtrack has replaced the two Michael Nyman rejected-score cuts with music from the final score by Alan Silvestri—but the CDs have the same catalog numbers and are otherwise identical. Instant collectible!

■ ■ ■

At presstime, there were no plans for a score album to the *Psycho* remake (Bernard Herrmann, adapted and produced by Danny Elfman and Steve Bartek; song CD has three cues), Elfman's *A Simple Plan*, or Marco Beltrami's *The Faculty*.

■ ■ ■

Capitol has released a song compilation for *Playing by Heart*, featuring two John Barry cuts (actually his demos of the themes, recorded with a smaller orchestra). There may or may not be a separate CD of Barry's score plus Chet Baker jazz tracks used in the movie.

FSM

Record Label Round-Up

News of the albums you've been waiting for

Aleph Due in January from Lalo Schifrin's label is *Something to Believe In* (new film, also featuring a song performed by Placido Domingo and Schifrin's piano concerto). Due February is the first CD of *Mannix*, the original 1969 TV soundtrack album plus some newly recorded tracks.

Forthcoming for spring is *The Eagle Has Landed* (1977), and after that *Voyage of the Damned* (1976).

See www.alephrecords.com or www.schifrin.com.

BMG Classics Forthcoming are Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson).

Brigham Young University *Lost Horizon* (complete 1937 Dimitri Tiomkin score) is expected in February or March, mastered from acetates donated to BYU's film music archives.

Order from Screen Archives Entertainment, info below.

Castle Communications Due January 15 from this British label are *Lawrence of Arabia* (Maurice Jarre, same as existing album) and five Roy Budd CDs: *Fear Is the Key*, *Diamonds*, *The Black Windmill*, *Sinbad and the Eye of the Tiger* and *Paper Tiger*. *Black Windmill* and *Sinbad* have never been released before.

Cinesoundz Due January from this German soundtrack producer: *Strassenfeger: Original TV "Krimi" Music*, scores to German TV thrillers from the late '60s (Peter Thomas, Martin Böttcher), to be released on Colosseum.

February: *Signore Rossi* (compilation of music from Italian animated series, Bruno Bozzetto), to be released on Crippled Dick Hot Wax!

March: *Serial Lover* (Bruno Coulais, French black comedy),

to be released on Virgin.

April: *Canto Morricone Vol. 3: The '70s* and *Canto Morricone Vol. 4: The '80s and '90s*, collections of Ennio Morricone songs to be released on Bear Family.

Also forthcoming: the outside-Japan version of Jo Hisaishi's score for *Princess Mononoke*, on Milan/BMG, and the soundtrack to the German-Canadian sci-fi *Lexx: The Series* (Marty Simon), to be released on Colosseum. *Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cinesoundz.de.*

Citadel Due January: *Dentist 1 and 2* (Alan Howarth, black comedies) and *Affliction* (Michael Brook, new Paul Schrader film).

Still forthcoming is a television CD: *Wichita Town Suite #2* (Hans Salter, not duplicating music from earlier album) coupled with *Music from Kraft Television Theatre* (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

GNP/Crescendo *Forever Knight Vol. 2* (Fred Mollin) is expected in January. Forthcoming is *Seven Days* (Scott Gilman), UPN TV series. There is no further information on a CD of Russell Garcia's *Fantastica* space music concept album (not a soundtrack) from the 1950s.

Hammer *Volume Two* in Hammer's new series of original soundtrack CDs (from GDI Records in England) is expected in June, to feature a variety of finale cues from Hammer films.

Volume One is now available in the U.S. exclusively from *Scarlet Street* magazine, PO Box 604, Glen Rock NJ 07452; see www.hammerfilms.com.

Hip-O Due January 12: *Virus* (Joel McNeely). February 23: *The Shaft Anthology* (Isaac Hayes, various; music from all three *Shaft* films).

Coming in late spring and early summer are more "Reel" composer compilations, featuring previously released tracks and some rarities from vinyl: May 18: *The Reel Burt Bacharach*. June 15: *The Reel Quincy Jones*. July 13: *The Reel John Williams*. To be scheduled: *The Reel John Barry*.

Hollywood January 12: *Varsity Blues* (various), *Civil Action* (Danny Elfman). February 2: *The P.J.'s* (TV, various).

Intrada Due February is an expanded score CD to *Lost in Space* (Bruce Broughton).

Due March is the "Excalibur" series recording of *Jason and the Argonauts* (Bernard Herrmann, 1963), with Bruce Broughton conducting the Sinfonia of London.

Intrada's next composer promo is *Behind the Scenes*, featuring John Cacavas conducting the London Symphony Orchestra in suites of his film and TV music.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333; www.intrada.com.

Koch Planned for January is Rózsa: music for piano. Due next April is an Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth and Essex*), recorded in New Zealand.

Also forthcoming are a Franz Waxman chamber music CD (St. Clair Trio), including many film pieces; a Korngold CD featuring the composer's complete music for piano; and a Korngold songs CD.

Marco Polo John Morgan and William Stromberg's next recording projects are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of*

Frankenstein (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Due 1999: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Forthcoming from Swiss producer/conductor Adriano in 1999: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée*, *Les parents terribles*, *Thomas l'imposteur*, *Ruy Blas*) and Auric: *Suites from Lola Montez*, *Notre-Dame de Paris*, *Farandole*. And in the year 2000: Auric: *Suites from Riffifi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan Due January 12: *At First Sight* (Mark Isham). February 23: *Molly* (Trevor Jones).

PolyGram Due in February are the U.S. editions of *The Song of Terezin* (Franz Waxman, coupled with *Requiem Ebraico* by Eric Zeisl), *The Beyondness of Things* (John Barry non-soundtrack work) and *Tango* (Lalo Schifrin).

Due spring: *Loss of Sexual Innocence* (Mike Figgis).

Coming from London/Decca at the time of the film is *A Midsummer Night's Dream* (Simon Boswell plus opera).

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Prometheus Forthcoming from this Belgian label is a CD of *The Golden Voyage of Sinbad* (Miklós Rózsa, 1974), mastered from vinyl sources.

Razor & Tie Due April 27: *Reds* (various).

RCA Victor January 12: *Theory of Flight* (Rolle Kent) and *The Thin Red Line* (Hans Zimmer).

Restless The U.S. edition of the expanded *Once Upon a Time in America* (1984) CD is still unscheduled, but will be released. The disc features the existing album of Ennio Morricone's masterpiece plus unreleased cues and demo tracks.

Rhino Due February 15: *Irving Berlin in Hollywood* (25 Berlin songs from films).

Coming in May is a 2CD set of Golden Age M-G-M film music, featuring a wide variety of main themes, many previously unreleased, by Herbert Stothart (*The Good Earth*, *Random Harvest*, *The Yearling*), George Bassman (*The Clock*), Franz Waxman (*The*

Philadelphia Story, *Cimarron*), Miklós Rózsa (*Madame Bovary*, *Ivanhoe*, *Lust for Life*, *King of Kings*), Bronislau Kaper (*Invitation*, *Home from the Hill*, *Mutiny on the Bounty*), Alfred Newman (*The Prisoner of Zenda*), Andre Previn (*Bad Day at Black Rock*, *Designing Women*, *The Subterraneans*), Jerry Goldsmith (*The Prize*), Bernard Herrmann (*Joy in the Morning*), Johnny Mandel (*The Sandpiper*, *The Americanization of Emily*), Lalo Schifrin (*The Cincinnati Kid*) and more—37 films in all, from 1935-1965. See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

Due February 3: *Reel Love*, a compilation featuring cues from *Last Tango in Paris*, *Two for the See Saw*, *Gaily, Gaily*, and other UA soundtracks.

February 23: *I Want to Live!* (Johnny Mandel, featuring Gerry Mulligan and other West Coast artists)—two LPs on one CD; and *Johnny Cool* (Billy May, with two vocal tracks by Sammy Davis, Jr.).

April 6: *The Battle of Britain* (Ron Goodwin/Sir William Walton) and *A Bridge Too Far* (John Addison).

June: *The Missouri Breaks* (John Williams) and *Heaven's Gate* (David Mansfield).

There is no word yet on extra music for the April and June releases.

See www.rykodisc.com.

Screen Archives Entertainment

Coming in the first half of this year is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University. Contained are *Distant Drums*

(1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949) and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued* (1947, noir western). Order from Screen Archives Entertainment at PO Box 5636, Washington DC 20016-1236; ph: 202-364-4333; fax: 202-364-4343; <http://www.writemoore.com/st-cafe>.

Sonic Images Due January 26 are *Third Space* (Christopher Franke, *Babylon 5* TV movie) and *Watch the Skies* (compilation of various sci-fi film and TV themes).

Sony Due March 9 from Sony Classical is *The King and I* (Warner Bros. animated, Rodgers & Hammerstein). May 18: *The Red Violin* (John Corigliano; Joshua Bell, violin). Forthcoming at the time of the movie is *Legend of the Pianist on the Ocean* (Ennio Morricone).

Sony is preparing a 26CD box set, for May 1999 release, to celebrate the end of the millennium, featuring all kinds of music from the Sony-label catalogs. Didier Deutsch is assembling two soundtrack discs to be included in the box.

Coming for summer 1999 is a follow-up to John Williams and Itzhak Perlman's *Cinema Serenade* album, this one featuring great themes from 1940s films by Steiner, Waxman, Rózsa, V. Young, etc., many newly arranged by Williams.

Super Tracks Due in mid-January is *The Sword and the Sorcerer* (David Whitaker).

Upcoming promos from Super Collector are *Big Trouble in Little China* (Alan Howarth) and *Fantasy Island* (John Ottman)—both ready by late January—and *The Incredible Hulk* (TV, Joe Harnell), ready later in the year. See www.supercollector.com.

TV Due April 20: *Buffy: The Vampire Slayer* TV soundtrack. (continued on page 8)

The Return of Fried

The latest news on Silver Age Classics

This month we release—finally—our historic 2CD set of Gerald Fried horror soundtracks: *The Return of Dracula* (1958), *I Bury the Living* (1958), *The Cabinet of Caligari* (1962) and *Mark of the Vampire* (1957). This project has been a labor of love for over two years: securing licenses, restoring tapes and acetates in the composer's personal archives, and putting together the best-possible presentation: two discs, four nearly complete scores, rare bonus tracks, and a 24-page booklet with liner notes by five different writers.

Gerald Fried (pictured above) is a fantastic composer who wrote some of the most indelible music for the original *Star Trek* and *Man From U.N.C.L.E.* series. He penned his five *Classic Trek* scores for "Shore Leave," "Amok Time," "Catspaw," "Friday's Child" and "The Paradise Syndrome," and aficionados will be thrilled to find that the horror scores represented on our 2CD set are cut from the same cloth, with many similar passages and orchestrations.

Fried's horror sound is a weird cross between 20th century dissonance and frenetic, almost big



band-based instrumentation. He especially favors passing memorable, chromatic themes throughout the different sections of the orchestra, like Bernard Herrmann on speed. This is most pronounced in *The Return of Dracula*, where the traditional

Dies Irae chant is orchestrated for winds in the upper-most reaches of their registers. *I Bury the Living* (the best movie among the four films represented here) has an elaborate use of harpsichord, and *Mark of the Vampire* features pulsating three-against-four rhythms and suspended chords in the style of Stanley Kubrick's *The Killing*. On the flip-side, his score for *The Cabinet of Caligari* features a beautiful, romantic theme and exquisitely tender passages for strings, to underscore the story of a woman who believes herself to be imprisoned in a madhouse.

We hope this 2CD release is a first step in restoring Gerald Fried's music and making it available to the public. Thanks for your support; see the back cover ad for track lists.

Coming next month: a complete-score restoration of a classic Jerry Goldsmith western, never before released!

FILM MUSIC CONCERTS

Soundtracks played live around the world

ELMER & JOHNNY'S SWITCHEROO

The Oregon Symphony was scheduled to premiere Elmer Bernstein's Guitar Concerto the weekend of December 5, but substituted instead the West Coast premiere of John Williams's Suite for Guitar and Orchestra (from his score to *Stepmom*). Christopher Parkening, the guitar soloist in the movie, also played it here.

BARRY'S BACK IN ACTION

John Barry's concert in London last April was such a success that he's doing it this year too! Barry will be in concert in England on April 21 at Birmingham Symphony Hall and on April 24 at Royal Albert Hall, London. There may be an additional matinee performance as well.

Barry is working on his second non-film album for Decca, a Celtic songs project inspired by *Anam Cara* by Father John O'Donohue (lyrics by Don Black), probably to record in spring for autumn CD release in the U.K.

THE PUBLIC LIFE OF MIKLÓS RÓZSA

Miklós Rózsa's Violin Concerto will receive new public performances early this year (this was adapted for his score to 1970's *The Private Life of Sherlock Holmes*). First is Robert McDuffie and the Long Beach Symphony in California (cond. JoAnn Falletta) on February 27; and then McDuffie and the Atlanta Symphony, Georgia (cond. Yoel Levi) on March 4, 5 and 6.

The Atlanta Symphony will also perform Rózsa's Cello Concerto (soloist, Lynn Harrell) and "Theme and Variations for Violin and Cello" (the movement of Sinfonia Concertante, performed by McDuffie and Harrell under Levi) on March 11, 12 and 13. All three of these works will be recorded by Telarc.

JERRY'S A SEPTUAGENARIAN

Jerry Goldsmith will celebrate his 70th birthday next year by giving three concerts with the Royal Scottish National Orchestra: February 20: Glasgow Royal Concert Hall (box office: 0141-287-5511); February 27: Edinburgh Festival Theatre (0131-529-6000); and February 28: Aberdeen Music Hall (0122-464-1122).

See the RSNO's site at <http://www.rsno.org.uk>.

Goldsmith will also conduct a concert at the Barbican in London on March 5.

SCENES FROM THE CHOIR

Seattle Choral Company (cond. Fred Coleman) will present a "Composers of the Cinema" concert on February 27, 1999, at the Benaroya Concert Hall, located in downtown Seattle. The concert will feature music from *Jesus of Nazareth* (Jarre), 1492 (Vangelis), *The Mission* (Morricone), *The Hunt for Red October* (Poldouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle) and the Seattle premiere of "Itaipu" by Philip Glass.

Call 206-363-1100, or see www.wolfenet.com/~scc.



the World in 80 Days (V. Young).

Maine February 13, 14, Portland s.o.; *Kings Row* (Korngold), *My Geisha* (Waxman).

Michigan February 13, Southwest Michigan s.o., St. Josephs; *The Mask of Zorro* (Horner).

March 6, Midland s.o.; *7th Voyage of Sinbad* (Herrmann), *Of Human Bondage* (Korngold).

Texas March 14, Austin Chamber Orchestra; *Young at Heart* (Waxman), world concert premiere; *Wuthering Heights* (A. Newman, arr. Maria Newman).

Belgium January 15, Chamber Music Society, Mons; *Psycho* (Herrmann).

France February 26, 27, June 24, Orchestra Regionale du Basse, Normandy; *Psycho* (Herrmann).

The Netherlands February 7, 8, Philips s.o., Oss; *The Godfather* (Rota).

For a list of silent film music concerts, see www.cinemaweb.com/lcc.

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ROUND-UP

(continued from page 6)

Varèse Sarabande January 12: *In Dreams* (Elliot Goldenthal).

Due in February is Robert Townson's Film Classics recording of *The Towering Inferno: Great Disaster Classics* (19 min. from Williams's *Towering Inferno* score and themes from other disaster films, cond. Joel McNeely).

Also coming in 1999 in the Film Classics series: 1) *Citizen Kane* (Bernard Herrmann, cond. McNeely). 2) *Amazing Stories* (cond. McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission"

(Williams), and "Dorothy and Ben" (Georges Delerue). 3) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose). 4) *Back to the Future Trilogy* (Alan Silvestri, cond. Debney).

Due in February from producer Bruce Kimmel is a '90s TV themes album (Grant Geissman and His Band). Also coming from Kimmel is *Superman: The Ultimate Collection*, a new recording (cond. Randy Miller) featuring themes from the *Superman* feature films (John Williams), '50s TV show, Columbia serial, Broadway musical, and Paramount cartoon; this is due in March or April.

Forthcoming in the Fox Classics series is *Bernard Herrmann at 20th Century Fox* (2CDs, almost entirely unreleased music).

A fifth Franz Waxman: *Legends of Hollywood CD* will be recorded in early 1999 for future release (cond. Richard Mills).

Walt Disney Due next May is *Tarzan* (Mark Mancina, songs).

If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.

FSM**NOW PLAYING**

Films and CDs currently in release

<i>Babe: Pig in the City</i>	Nigel Westlake	Geffen**
<i>A Civil Action</i>	Danny Elfman	Hollywood
<i>Dancing at Lughnasa</i>	Bill Whelan	Sony Classical
<i>Enemy of the State</i>	Trevor Rabin & Harry Gregson-Williams	Hollywood
<i>Elizabeth</i>	David Hirschfelder	London
<i>The Faculty</i>	Marco Beltrami	Columbia*
<i>The General</i>	Richie Buckley	Milan
<i>Gods and Monsters</i>	Carter Burwell	RCA Victor
<i>Jack Frost</i>	Trevor Robin	Mercury**
<i>Jinnah</i>	Nigel Clark & Michael Cyani-Wills	
<i>Life Is Beautiful</i>	Nicola Piovani	Virgin
<i>Meet Joe Black</i>	Thomas Newman	Universal
<i>One Hell of a Guy</i>	Michael Whalen	
<i>Patch Adams</i>	Marc Shaiman	Universal**
<i>Playing by Heart</i>	John Barry	Capitol**
<i>The Prince of Egypt</i>	Hans Zimmer, Stephen Schwartz	DreamWorks
<i>Psycho</i>	Bernard Herrmann	Geffen**
<i>The Rugrats Movie</i>	Mark Mothersbaugh	Interscope**
<i>Rushmore</i>	Mark Mothersbaugh	
<i>Shakespeare in Love</i>	Stephen Warbeck	Sony Classical
<i>A Simple Plan</i>	Danny Elfman	
<i>Star Trek: Insurrection</i>	Jerry Goldsmith	GNP/Crescendo
<i>Still Crazy</i>	Clive Langer	London
<i>Stepmom</i>	John Williams	Sony Classical
<i>The Thin Red Line</i>	Hans Zimmer	RCA Victor
<i>Very Bad Things</i>	Stewart Copeland	Interscope**
<i>Waking Ned Devine</i>	Shaun Davey	London
<i>The Waterboy</i>	Alan Pasqua	Hollywood*

*song compilation **combination songs and score

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Upcoming Film Assignments

Who's working on what for whom

Former titan of B-movie scores Chuck Cirino has landed a directing job, recently completing 13 episodes of *The Mr. Potato Head Show* for Fox (music by Mark Mothersbaugh), which airs Saturday mornings at 7AM. Cirino was interviewed about his film scoring work back in FSM #48 (August 1994), along with Peter Rotter.

—A—

Mark Adler *The Apartment Complex*.

Eric Allaman *Breakfast with Einstein, True Heart, Our Friend Martin*.

John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

Craig Armstrong *Best Laid Plans*

—B—

Luis Bacalov *The Love Letters*.

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road*.

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell).

Tyler Bates *Denial*.

Chris Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow).

Marco Beltrami *The Florentine, Deep Water* (d. Ole Bornedal).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Peter Bernstein *Susan's Plan*.

Edward Bilous *Minor Details*.

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream*.

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday, Hide and Seek*.

Bruce Broughton *Fantasia Continues* (transitions), *Jeremiah* (cable biblical epic, theme by Morricone).

Carter Burwell *The Hi-Lo Country* (d. Stephen Frears), *Woody Harrelson, Mystery Alaska* (Disney), *The Corruptor* (Chow Yun Fat, Mark Wahlberg).

—C—

Sam Cardon *Mysteries of Egypt* (IMAX, Omar Sharif).

Wendy Carlos *Woundings*.

Terry Castellucci *Big Daddy* (Adam Sandler).

Stanley Clarke *Down in the Delta* (d. Maya Angelou, Marciano).

Alf Clausen *Gabriella*.

George S. Clinton *Austin Powers 2: The Spy Who Shagged Me*.

Serge Colbert *Red Tide* (Casper Van Dien).

Bill Conti *Inferno* (Jean-Claude Van Damme).

Michael Convertino *Where's Marlowe*.

—D—

John Corigliano *The Red Violin* (Samuel L. Jackson).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

Mychael Danna *8 Millimeter* (d. Joel Schumacher), *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

Mason Daring *50 Violins* (Wes Craven).

Don Davis *Matrix* (d. The Wachowski Bros.).

Loran Alan Davis *The Last Prediction* (independent), *Retribution* (d. Richard Van Vleet).

John Debney *My Favorite Martian, Dick, Elmo in Grouchland, Inspector Gadget*.

Joe Delia *Time Served*.

Alexandre Desplat *Restons Groupes*.

Pino Donaggio *Up in the Villa* (Kristin Scott-Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier).

Anne Dudley *Pushing Tin* (d. Mike Newell).

The Dust Bros. *Fight Club* (d. David Fincher).

—E—

Randy Edelman *Ed TV* (d. Ron Howard).

Steve Edwards *The Patriot* (Steven Seagal).

Danny Elfman *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton).

Evan Evans *Table for One* (Rebecca De Mornay).

—F—

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.

George Fenton *Ghostbusters III, Bedazzled*.

Frank Fitzpatrick *Lani Loo* (Zoetrope).

Stephen Flaherty *Bartok the Magnificent* (Anastasia video sequel).

Mick Fleetwood *14 Palms*.

David Michael Frank *Rhapsody in Bloom* (Penelope Ann Miller).

John Frizzell *Office Space* (d. Mike Judge), *The White River Kid* (Antonio Banderas).

—G—

Michael Gibbs *Gregory's Girl 2*.

Richard Gibbs *Book of Stars, Muppets in Space*.

Elliot Goldenthal *In Dreams* (d. Neil Jordan), *Titus* (Shakespeare, d. Julie Taymor).

Jerry Goldsmith *The 13th Warrior, The Mummy, The Hollow Man* (d. Paul Verhoeven), *The Haunting of Hill House* (d. Jan De Bont).

Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

Mark Governor *Blindness* (d. Anna Chi).

Paul Grabowsky *Noah's Ark* (Jon Voight, miniseries).

Harry Gregson-Williams *Earl Watt* (Pete Bros.).

Andrew Gross *Be the Man* (MGM, Super Dave movie).

Larry Groupé *Storm of the Heart, Sleeping with the Lion, Making Contact* (d. Molly Smith), *Deterrence* (Showtime).

Dave Grusin *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).

—H—

Richard Hartley *All the Little Animals* (U.K. independent), *Peter's Meteor, Rogue Trader, Alice in Wonderland* (Hallmark miniseries), *Mad About Mambo*.

Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Governor*.

Todd Hayen *Legend of Pirates Cove, The Crown*.

John Hills *Abilene*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*.

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).

Richard Horowitz *Three Seasons* (Harvey Keitel).

Steven Hufsteter *Mascara* (independent).

Søren Hyldgaard *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).

The Hot Sheet

New Assignments Just In

Ryeland Allison

Saturn.

Christophe Beck

Guinevere (Miramax, Gina Gershon).

David Benoit

Perfect Game (Edward Asner), coming-of-age family comedy.

Chris Boardman

Bruno (d. Shirley MacLaine).

Simon Boswell

The Debtors (Michael Caine, Randy Quaid).

Michael Brook

Getting to Know You.

Stewart Copeland

She's All That (Miramax), *Made Men* (independent).

John Debney

Lost and Found (comedy).

Danny Elfman

Anywhere but Here (d. Wayne Wang).

Lorenz Franzen

Good Will Sinking (parody short of *Titanic* crossed with *Good Will Hunting*).

Joel Goldsmith

Shiloh 2.

Maurice Jarre

A Taste of Sunshine (Ralph Fiennes), story of Hungarian Olympic gold medalist fencer, filmed in Budapest.

Christopher Libertino

Spin the Bottle (d. Andrew Michael Pascal).

Anthony Marinelli

Physical Graffiti, The Runner.

David Newman

Bofinger's Big Thing (d. Frank Oz).

Tom Morse

Michael Angel.

Rachel Portman

Untitled 20th Century Fox Irish Project.

John Powell

Fresh Horses (DreamWorks).

Graeme Revell

Pitch Black (PolyGram).

Edward Shearmur

Cruel Intentions (replacing John Ottman).

Hans Zimmer

Gladiator (d. Ridley Scott), Roman movie.

UPCOMING FILM ASSIGNMENTS

—I—

Mark Isham *Free Money* (Marlon Brando comedy),
At First Sight (Val Kilmer, Mira Sorvino), *October Sky* (Universal), *Varsity Blues* (Paramount).

—J—

Alaric Jans *The Winslow Boy* (David Mamet).

Adrian Johnston *The Debt Collector*.

Trevor Jones *Frederic Wilde* (d. Richard Loncraine),
Titanic Town (d. Roger Michel), *Rescue Me*
 (Elizabeth Shue), *Notting Hill* (Hugh Grant),
Animal Farm (d. John Stephenson).

—K—

Jan A.P. Kaczmarek *Aimee and the Jaguar*
 (Germany, d. Max Faerberboeck), *Lost Souls*.

Brian Keane *New York* (Ric Burns, epic documentary),
The Babe Ruth Story (HBO).

Rolfe Kent *Election, Don't Go Breaking My Heart*
 (Anthony Edwards), *Oxygen*.

William Kidd *The King and I* (Morgan Creek,
 animated).

Kevin Kiner *Wing Commander* (sci-fi, themes by
 David Arnold).

—L—

Brian Langsbard *First of May* (independent), *Frozen*
 (Trimark).

Russ Landau *One Hell of a Guy, Nowhere Lane*.

Chris Lennertz *Lured Innocence* (Dennis Hopper,
 Talia Shire).

Michael A. Levine *The End of the Road* (d. Keith
 Thomson), *The Lady with the Torch* (Glenn Close,
 d. David Heeley).

Daniel Licht *Splendor* (d. Gregg Araki).

Frank London *On the Run, Sancta Mortale, The First
 Seven Years*.

—M—

Mader *The Wonderful Ice Cream Suit* (Disney), *Too
 Tired to Die, Row Your Boat, Claudine's Return*.

Mark Mancina *Tarzan: The Animated Movie* (Disney,
 songs by Phil Collins).

Hummie Mann *Naked City 2* (d. Peter Bogdanovich),
Good Night, Joseph Parker (Paul Sorvino),
A Thing of Beauty.

David Mansfield *The Gospel of Wonders* (Mexico,
 d. Arturo Ripstein).

Anthony Marinelli *God Said Ha!* (Julia Sweeney).

Jeff Marsh *Burning Down the House, Wind River*
 (Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo
 Goodbye*.

Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos*
 (d. Chris Johnston).

Cliff Martinez *Wicked* (d. Michael Steinberg).

Dennis McCarthy *Letters from a Killer*
 (d. David Carson).

John McCarthy *Boy Meets Girl*.

Mark McKenzie *Durango* (Hallmark Hall of Fame).

Joel McNeely *Virus*.

Gigi Meroni *The Good Life* (Stallone, Hopper), *The
 Others, The Last Big Attractions*.

Cynthia Millar *Brown's Requiem*.

Randy Miller *Ground Control*.

Sheldon Mirowitz *Say You'll Be Mine* (Justine
 Bateman), *Autumn Heart* (Ally Sheedy), *Outside*

Providence (Alec Baldwin).

Charlie Mole *An Ideal Husband* (Minnie Driver).

Fred Mollin *The Fall*.

Ennio Morricone *The Legend of the Pianist on the
 Ocean* (Giuseppe Tornatore).

Deborah Mollison *Simon Magus* (Samuel Goldwyn).

Jennie Muskett *B Monkey* (replacing Luis Bacalov).

—N, O—

Roger Neill *Welcome to Kern Country* (co-composed
 with the Dust Bros.), *White Flight*.

Ira Newborn *Pittsburgh* (Universal).

David Newman *Broke Down Palace, Never Been
 Kissed* (Drew Barrymore).

Randy Newman *Toy Story 2*.

Thomas Newman *The Green Mile* (Tom Hanks,
 d. Frank Darabont).

Michael Nyman *Ravenous* (co-composed with Damon
 Albarn).

John Ottman *Goodbye Lover, Lake Placid*.

—P—

Van Dyke Parks *My Dog Skip*.

Shawn Patterson *The Angry Man*.

Jean-Claude Petit *Messieurs les enfants, Le Complot
 d'Aristote, Sarabo, Desire, Sucre Amer*.

Nicholas Pike *Delivered*.

Robbie Pittelman *A Killing, The Dry Season* (independ-
 ent).

Michael Richard Plowman *Laser Hawk* (Mark
 Hamill, Canada), *The Wild McLeans* (western),
Tom Swift (3D animated, Dana Carvey), *Noroc*
 (France).

Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).

Rachel Portman *The Other Sister* (Disney).

John Powell *Endurance* (documentary).

Zbigniew Preisner *Dreaming of Joseph Lees, Jacob
 the Liar* (Robin Williams, WWII drama).

—R—

Trevor Robin *Whispers* (Disney), *The Deep Blue Sea*
 (d. Renny Harlin).

Robert O. Ragland *Lima: Breaking the Silence*
 (Menahem Golan).

Alan Reeves *To Walk with Lions*.

Graeme Revell *Hairy Bird, Three to Tango, Idle
 Hands*.

David Reynolds *Jaybreaker* (Sony), *Warlock* (sequel),
 George B.

Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff
 Robertson), *Error in Judgment* (d. Scott Levy, Joe
 Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix),
Speedway Junkie (Darryl Hannah).

David Robbins *The Cradle Will Rock* (d. Tim Robbins).

J. Peter Robinson *Waterproof* (Lightmotion), *Detroit
 Rock City* (Kiss movie).

—S—

Craig Safan *Splitsville* (comedy).

Lalo Schifrin *Something to Believe In* (love story),
 Tango.

Gaili Schoen *Déjà Vu* (independent).

John Scott *Shengar, The Long Road Home, Married 2
 Malcolm* (U.K. comedy).

Marc Shaiman *The Out of Towners, Kingdom of the
 Sun* (Disney animated), *Story of Us*
 (d. Rob Reiner).

Theodore Shapiro *Six Ways to Sunday* (Debbie

Harry, Isaac Hayes), *The Prince of Central Park*
 (Kathleen Turner, Harvey Keitel).

Shark *The Curve* (d. Dan Rosen), *Me & Will* (Patric
 Dempsey, Seymour Cassel).

Howard Shore *Gloria* (Mandalay), *XistenZe* (d. David
 Cronenberg), *Chinese Coffee* (d. Al Pacino).

Lawrence Shragge *Frontline* (Showtime).

Rick Silanskas *Hoover* (Ernest Borgnine).

Marty Simon *Captured*.

Mike Slamer & Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow).

B.C. Smith *The Mod Squad* (MGM).

Neil Smolar *The Silent Cradle, Harper's Ferry,*
Treasure Island, A Question of Privilege, The
Viking Saga (documentary), *The Art of*
Conversation, Toward the Promised Land,
Creatures of the Sun.

Curt Sobel *Cool Dry Place*.

Darren Solomon *Lesser Prophets* (John Turturro).

David A. Stewart *Cookie's Fortune*
 (d. Robert Altman).

—T—

Michael Tavera *Girl, Excellent Cadavers* (HBO), *One
 Special Delivery* (Penny Marshall), *American Tail
 IV* (direct to video).

Joel Timothy *Waiting for the Giants*.

Colin Towns *Vig*.

John Trivers, Elizabeth Myers *Norma Jean, Jack
 and Me*.

Ernest Troost *One Man's Hero* (Tom Berenger), *The
 Island of Skog* (animated).

Tim Truman *Boogie Boy*.

Brian Tyler *Final Justice, A Night in Grover's Mill, The
 Forbidden City* (d. Lance Mungia).

Chris Tyng *Bumblebee Flies Away*.

Steve Tyrell *Twenty Dates*.

—W—

Don Was *American Road* (IMAX).

Wendy & Lisa *Foolish*.

Michael Whalen *Romantic Moritz* (replacing
 Jay Asher), *The Battle for Midway* (National
 Geographic Special), *Kimberly* (romantic
 comedy).

Alan Williams *Angels in the Attic*.

David Williams *The Day October Died, Wishmaster 2*.

John Williams *Star Wars: Episode One The Phantom
 Menace* (d. George Lucas).

Debbie Wiseman *Tom's Midnight Garden*.

Peter Wolf *Widows* (German, animated).

—Y,Z—

Gabriel Yared *Message in a Bottle* (Kevin Costner),
The Talented Mr. Ripley (Matt Damon, d. Anthony
 Minghella).

Christopher Young *Judas Priest* (Emma Thompson),
Entrapment (Sean Connery).

Hans Zimmer *A Taste of Sunshine*.

*Due to the volume of material, this list only
 covers feature scores and selected high-profile
 television and cable projects. Composers, your updates
 are appreciated: call 323-937-9890, or e-mail
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FSM

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READER
RANTS &
FEEDBACK

Wolfgang Down Korngold

After years of procrastination, your Korngold cover feature and interview with biographer Brendan Carroll has made it mandatory for me to congratulate you on your fine publication. Having grown up in the ignorant-of-the-Golden-Age-of-film-music '60s, I can only tell you that *Film Score Monthly* has been a great morale-booster: it is comforting to know that there are others out there who used to sit in front of their television sets and record excerpts of film music by the "heavies" of the '30s, '40s and '50s. I wish that all of you could have been around when Charles Gerhardt's *Sea Hawk* album first hit the stores: it was like a miracle, and I have not recovered from it since.

I shudder to think that some of your readers would skip the Brendan Carroll interview as you hinted in your editorial. However, I have learned from 21 years of teaching orchestra to public school students and from 19 years of trying to keep a community orchestra going in a Midwestern town of 7,000 inhabitants, that everyone has his or her own taste in music, and I do not often try to foist my musical tastes upon others.

Suffice it to say that I find your coverage of any Golden Age music and composers to be enjoyable reading, and hope you will always make this a part of your magazine. Please convince Bill Whitaker to do more writing for you. He has an incredible knowledge of that period in Hollywood history and also seems to have a vast knowledge of the "classical" music world, which is essential to an understanding of composers like Korngold. Why not an article about violinist Louis Kaufman? I have read some writings about him, but we need more. You also need to do an in-depth article about Christopher Palmer

and all he did for us film music maniacs.

Even though I tend to read *Film Score Monthly* from cover to cover, the Golden Age articles and information get gulped down first. As to all of the fuss over who is the "best" composer and who is "written out" and who cribs from him or herself and others (re: your Mail Bag letters), it's a matter of taste. It's amazing that film scores get written at all, much less recorded and publicized!

I consider myself lucky to be around when there is such a feast of recordings available. When I realize how few people in the world will actually purchase new recordings of Golden Age music like Varèse Sarabande's wonderful new *The Trouble with Harry* (Herrmann), it makes me grovel in fawning adoration and incredulity to know such things are being financed. I will not vote Marco Polo "poorest label" just because it takes them three years to release Franz Waxman's *Mr. Skeffington*. *Mr. Skeffington*! Who could have ever thought we'd have it?

Thanks, *Film Score Monthly*. Keep up the fantastic work. Don't forget about us Golden Age geeks out there!

Richard Neukom
Devils Lake, North Dakota

I was delighted with the Korngold material in Vol. 3, No. 9, but puzzled by the editor's remark (pg. 2) about the "contempt" shown by earlier film music publications for composers like Goldsmith, Barry and Williams. Just which publications do you have in mind? *Film Music Notebook*, *Main Title*, and *Soundtrack Collector's Newsletter* were all founded around 1974; I can't recall any of them ever bashing those artists. At *Pro Musica Sana* (1972-), there was always a healthy respect for Goldsmith

and Williams. Watching their careers grow was one of the great pleasures of those years. I don't recall much interest in John Barry, but nobody wasted much time bashing him either. In 1980 we sponsored a critics' poll on the best scores of the '70s (PMS 30). It may have been the first such poll anywhere. I was not alone in remarking on Goldsmith's extraordinary showing: 20 of his films were mentioned—nearly double the number for any other composer. More than one critic described the decade as a time of film music "renaissance." So much for contempt!

Although you are doubtless right about the strong hold of adolescent enthusiasms, I see no cause for your pessimism regarding the ability to expand our tastes. Classic music is built



things. Sigh no more for your lost adolescence. There's too much old (and new) music out there waiting to be discovered.

John Fitzpatrick
New York, New York
Rozsaphile@aol.com

I was thinking specifically of a fanzine sent to me by the guy who tried to sell a poster collage of rare LP covers back in FSM #49. I can't remember his name, but he always called himself the "Dored Company" even though he seemed to be the only employee. He sent me a copy of his '70s soundtrack collector's guide in which Jerry Goldsmith and John Williams were labeled "minor" composers whose work "may or may not" hold interest to future generations.

Somebody should go back to those '70s fanzines and see how the reviews written of then-new scores match up to today's opinions. Any volunteers? E-mail me at Lukas@filmscoremonthly.com.

Historic Frustration

I enjoyed your interview with Brendan G. Carroll about his Korngold passion and book. I found it interesting and inspiring, yet painful to read at the same time. As Randy Newman's archivist, I regularly find information-gathering a frustrating and impossible task, and in my case, most of Randy's peers are still living! I am often discouraged from seeking out the individuals who could add to my knowledge and understanding of Randy's career. I am not entirely convinced that having a living subject is an advantage. Many of my phone calls and letters to Randy's contemporaries/peers go unanswered, and Randy himself has made it clear he does not wish to see a book written about him in his own lifetime. But my advantage over



to last; it will still be there when we are ready for it. We have only to grow into it. Sometimes FSM seems obsessed with the present moment: Who will score television's next "Movie of the Week"? (Or even who will score its trailer!) I admire your journalistic diligence in this area. It puts my own early efforts to shame. But let's not forget that real value lies in permanent

MAIL BAG

Mr. Carroll is that my object of study is still living, and Randy has always been honest and forthright with his recollections and stories. I do not see myself as Randy's biographer, but I do what I can to piece together the whole picture as it has happened.

I do, however, find it impossible to understand why so often artists and musicians such as Korngold do not receive credit until long after they are gone. I can only hope that the records I am keeping now will survive me, and that by the year 2050 perhaps Randy's music will be of greater interest both academically and in popular culture. Whether I will be here to enjoy his late acclaim, or not, it is always encouraging to read that books will continue to be written about these fine musicians, alive or dead.

Gary Norris
norrisg@cojk.com

I'd love to read a book on John Williams, but many of these guys have personal issues. (In Williams's case, there's probably a lot of emotions about his first wife, actress Barbara Ruick, who died in 1974, that he wouldn't want to share.) All of us have embarrassing incidents in our lives; would you really want your problems advertised to the world?

Impressively, there are two new books on John Barry which just came out of England (we'll have reviews in the next issue); and Jon Burlingame (author of *TV's Biggest Hits*) is hard at work at *The Newmans of Hollywood*, which will chronicle the history of the entire family (due late '99 from Schirmer Books). There should be a good deal of Randy in there.

21st Century Classics?

A warm thanks for the last issue of FSM: a great Golden Age composer on the cover! I was thrilled when I found it in my letterbox. It's funny when you say that back in the '70s people hated the new generation of composers because they didn't write romantic orchestral scores, and now we consider these composers to be absolute references. Morricone is an avant-garde composer; Jarre is a friend of Boulez, Goldsmith is the composer of *Freud* and *The*

Illustrated Man... quite intriguing.

I may (with other people) say the same about this new generation—who are not even composers, or are the worst of composers—that young collectors love so much. But having said this, I mustn't forget about Elliot Goldenthal, Howard Shore, Lee Holdridge, Frederic Talgorn and so on. I may like Horner (my Achilles heel) but I think the most impressive young composer now is Joel McNeely, because he writes full-blooded scores with taste and musical culture. He might be the John Williams of the 21st century.

Today I read FSM with *The Ghost and Mrs. Muir* in my CD player. The best of all worlds?

David Hocquet
24 rue du 14 Juillet
31100 Toulouse, France

What if you had *Star Trek: The Next Generation*, "The Best of Both Worlds" by Ron Jones in your player?

Anthems in the End Zone

I've got film scores... some 400 of 'em. I've gone to Tower at midnight to pick up a long-awaited release. I've paid \$70 for an out-of-print John Williams score. I've watched and waited anxiously for the mailman... hoping today would be the day. I've got Williams, Herrmann, Goldsmith, Waxman, Steiner, Rózsa, Copland, Prokofiev, and both Bernsteins.

And now, finally, I have Sam Spence! Sam Spence: a man whose music I grew up listening to. I never even knew his name. But I knew his music... the music of NFL Films. Before 24-hour cable sports channels with detailed highlights of every game, there was NFL Films. These 22-minute gems were often better than the real game with their Sam Peckinpah "isn't violence a beautiful ballet?" takes on the game of the week. These films put you right in the game—the player's eye view, the sounds, the emotion... all to the music of a man who I can only describe as a cross between Henry Mancini and Neal Hefti.

Is this great music? I don't know. I don't care. I love it!

But what makes this disc a treasure is the voice. The Voice. John Facenda. Like the character Shaft, another great icon of the '70s, John Facenda can best be described as a bad mother. This guy's reciting poetry here... and he does it as well as anyone ever has. Don't believe me? Check out track 11, "The Autumn Wind." You will believe.

Packed with great music, Facenda, and various other famous sound bites, this is a must-have for any football fan weaned on NFL Films. You put this on the CD player and all of a sudden you're a huge lineman, bent over, waiting for the snap, your breath filling the cold air. This is one kick-ass CD. Even if, at times, the music sounds like it did coming out of our old tinny TV set, that's all right. It's just how I remember it.

Brian Donohue
Waldorf, Maryland
bjdonohue@erols.com

You said it! Go deep to pg. 24 for our coverage this issue.

To Rosenman's Rescue!

My thanks for your wonderful efforts that have brought Leonard Rosenman's *Fantastic Voyage* home. Leonard Rosenman is one of the most underrated and underappreciated composers of the 20th century. His works journey into vast corners of musical expression rarely ventured by even the most seasoned veterans. Anyone with an ear for current film music can hear the effect of Rosenman's style, technique and compositional daring on such composers as Mark Snow and Elliot Goldenthal. It is a shame that Rosenman's brilliant compositions have been largely ignored because they don't have a "whistleable" melody and require an attention span of more than two minutes. I remember Hitchcock blasting Bernard Herrmann for the same exact thing, yet in reality, Herrmann's continuing effect on movies must be recog-

nized as equal that of Hitchcock. It's nice to see history equalizing things out with your *Fantastic Voyage* CD, along with Nonesuch's recording of *East of Eden* and *Rebel Without a Cause*.

On the production side, it's always wonderful when albums such as these are produced from the original elements and not dupes, be it 35mm magnetic film or 1" or 2" multitrack tapes. As a recording engineer there's nothing more annoying than spending \$20 on a CD that's made from an improperly transferred and stored dupe that's been edited in the first place. You folks have done it right: every cue, in order, even those left out by myopic directors and producers. Hearing the orchestra conducted by Rosenman, allowing him to give the score the proper dynamics and tempo, puts you right in the center of his compositional mode. He has such a knack for interplay between instruments that creates unique acoustical effects, it makes me long for the score that it paved the way for, *Beneath the Planet of the Apes*.

Whenever there's a Rosenman bio in a book, magazine or CD, *East of Eden*, *Rebel Without a Cause*, *Fantastic Voyage*, *Lord of the Rings*, *Star Trek IV* and *Beneath the Planet of the Apes* are the titles mentioned. *Beneath* is the only one still presently unavailable (please, let us not talk about that LP that had Rosenman's masterful "March of the Apes" set to an acid rock nightmare... what were they thinking?). Now that *Fantastic Voyage* is out, FSM must take the next step and complete the missing link between the early part of Rosenman's career and the later works. This score must be preserved before the materials degrade beyond recovery. *Beneath* is such a showcase of all that Rosenman brings to bear as a composer; in addition it would be interesting to hear the details on his development and execution of the score. It would be even better if both *Beneath* and *Battle for the Planet of the Apes* could be

Roll Your Own Records

What an appropriate title for a film and an album: your CD of *Fantastic Voyage* is fantastic! The whole production—CD, sound, booklet, packaging—is first class. If only some of the regular commercial labels would take the care and time to achieve perfection as you do, we would all live in a better world.

This score has been a favorite of mine ever since hearing it for the first time (when the movie came out).

Many years ago, I “produced” my own personal custom “soundtrack” of this score by carefully taping it off a TV broadcast and then editing all of the music into coherent suites and titling the tracks (editing out all of the dialogue, of course). I would then have custom 12” acetate single-copy LPs cut at a studio for me and my few collector friends. One, who was a commercial artist, even designed album jacket fronts and liner notes about the films, using artwork culled from posters and ads. Some of those favorite scores are still not commercially available.

One of the many custom soundtrack acetate records I recorded, edited, and “produced” was *The Power*, by Miklós Rózsa. One of my other collector friends back then (late 1960s, early ‘70s) happened to work in the box office of Chicago’s Orchestra Hall (home of the Chicago Symphony),



and thus got me “house seats” for the classical subscription concerts. One of the occasional guest conductors was Miklós Rózsa, who through my friend I managed to meet and talk with backstage after each of his appearances.

At one such meeting I presented Dr. Rózsa with the professional-looking custom album jacket and master tape box I had put together of his great score for *The Power*. What this marvelous, refined gentleman said in open amazement was priceless: in his distinctive Hungarian-accented English, he exclaimed, “My God, I don’t even have a copy of this music!” Needless

to say, I treasure his autograph on the front to this day. Of course it was long after that that the partial-score recording on Citadel Records came out as a “private recording” LP of some of the music produced by the Miklós Rózsa Society. Maybe he related to them about seeing some young man’s “homemade” soundtrack recording in Chicago... I can dream, can’t I?

Keep up the great work, on your magazine as well as the valuable daily website. And how about considering a Rózsa score (maybe the complete *The Power*) for a future FSM CD release?

Steven P. Schwartz
233 E. Wacker Dr #2813
Chicago IL 60601

Your album covers are cool—and we’re happy to share them.

released on a single CD mastered from the original elements in Fox’s vault, in much the same way Jerry Goldsmith’s *Planet* and *Escape* scores were so beautifully done by Nick Redman (kudos!). With the popularity of both the *Apes* 30th anniversary and rising interest in Rosenman, it certainly has the makings for a successful project.

Keep up the great work and keep your eyes set on those scores buried in the studio vaults.

John O’Callaghan
Johnfoc@aol.com

Here at FSM, we have been telepathically organizing our future CD release plans.

The 30-Minute War

I was impressed with the Varèse Sarabande 30-minute debate (Vol. 3, No. 8, Mail Bag). I’ve been annoyed by this too, but, along with many of your

other correspondents, feel that it is better to have 30 minutes of Jerry Goldsmith than none at all. Having recently seen *Small Soldiers*, I’m not sure how much Jerry Goldsmith there actually is in the film, given all the tedious rock/pop songs that have to be crammed in for the “real” soundtrack release.

One thing that didn’t get mentioned was the fact that Varèse’s *Small Soldiers* is 31:04, but at least that 31:04 is all Jerry Goldsmith’s. An album such as *Hideaway* may run for over an hour, but the actual Trevor Jones score only runs for about 20 minutes, shoved up at the end. Yet I bought *Hideaway* and not *Small Soldiers*, principally because *Hideaway* was in a bargain exchange shop and *Small Soldiers* was sitting in Tower Records at full price. I’m writing from the U.K. where new

Varèse releases cost around £13.99, which amounts to over \$23 at the current exchange rate. No chance!

I’m also frequently surprised at some of Varèse’s choices. Perhaps the most bizarre would be *Lawnmower Man 2* (a long and enjoyable score to a not very good film). But I’m also surprised at some of the scores from other companies as well. Cinerama released none other than *Death Wish 5* (Terry Plumeri) of all things, a film which (at least in the U.K.) didn’t even have a cinema outing. How can there be a market for such a release when other, bigger, higher profile movies don’t have a chance? Kamen’s *Last Boy Scout*? Poledouris’s *Breakdown*? Silvestri’s *Predator*? Where are these scores? Not on my CD shelf, that’s for sure.

Against that, of course, is the stone-cold fact that if Varèse

didn’t release a lot of these things (*Extreme Measures*, *Angie*, *Fierce Creatures*, *Under Siege 2*, *Absolute Power*—all around the 28-32 minute mark), nobody else would. A lot of great scores (and, true enough, some not-so-great scores) would be lost, maybe forever.

Richard Street
streetrw@bedford64.freescrve.co.uk

About *Lawnmower Man 2*, Varèse probably released it because they could (and also so they could maintain a relationship with the composer and the film company). I wasn’t dying for a CD of *Death Wish 5*, but it was probably nowhere near as expensive to do as something like *The Last Boy Scout*, so the label did it.

In the one hand it would seem that Varèse Sarabande, like any company selling merchandise, must depend upon the goodwill and repeat business of its buying public. If enough Varèse customers do not buy the Varèse product, the management would have to satisfy them in some way or else they would no longer be in business at all. If this means longer scores and/or scores performed by non-union orchestras, then Varèse, out of commercial necessity, would find a way.

On the other hand the union orchestras involved would not, in my view, give up the sort of advantageous CD gigs described by demanding that everything went their way in negotiations with the recording company... especially if Varèse indicated that without some concessions these “re-use” fees would no longer be available. Surely, if as has been demonstrated over the recent years, other once “invincible” unions have had to make concessions to management or else suffer drastic economic consequences and/or unemployment, the musicians union would be no exception, especially if Varèse either released fewer scores or went elsewhere for the talent to get them recorded.

Lastly, it would seem that while some composers do insist upon certain orchestras, most

would make some effort to please their fans by recording with musicians whose members were not quite as greedy as these union people seemingly are. The whole film industry depends upon the public; for its big salaries, for its bottom-line, indeed for its very existence. Given that Hollywood now caters almost exclusively to cus-

offered to it.

C.H. Levenson
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The problem is that it is not Varèse commissioning these recordings: film companies are, and score CDs are not very important to them. They're afterthoughts. Your ideas on supply and demand are valid, and I would argue the current situation is the just result of these economic forces.

I would like to comment about CD lengths in regards to Robert Townson's letter.

I feel that a CD's enjoyability depends more on the sequencing than the length. Although I've never actually produced a film score CD, I have learned by listening how the music works in the order it is presented. A CD length of 35 minutes can work just as effectively as a CD of 65 minutes. It's all in the sequencing, which I consider an art in the same vein as an editor who puts a movie together.

I have heard scores that could've been shorter, and others that could've been longer—but either way there's not much you can do about it. People have been taking this hobby too much for granted because nobody is satisfied with what they get.

In the interview with Brendan Carroll, he mentions that in Korngold's day there were no soundtrack albums (or only a few!). And now look at all the choices we have! I'm very grateful to all the record labels for giving me the freedom to choose what to listen to. An expanded CD is a labor of love, from the people who cared enough to put the music together and release it.

So to all record labels: keep up the good work! And for those who are affected by the Psycho Soundtrack Collecting Syndrome—chill out! Share your enthusiasm and love of film music in your community and have fun. Don't take the hobby so seriously.

Adam Harris
Sheffield, Massachusetts

I agree on the importance of sequencing, but collectors always want complete, chrono-

logical albums nowadays—so much for sequencing.

GoldenEye Never Dies

For the past couple of years I've subscribed to your publication and been thoroughly entertained and informed. If it hadn't been for *Film Score Monthly* I'd never have known of the CD re-release to the Bond film, *The Living Daylights*, which I picked up and enjoyed immensely.

However, I must speak up on a couple of issues. The first: Bond! After all the bashing Eric Serra received on his score of *GoldenEye*, I disagree. Bond was on a downhill slide after coming off the two Timothy Dalton films. That is a well-known fact. Many felt that another film was too much of a gamble. As we know now, it was a success, and through a combination of things we are again seeing life in a series we all know and most of us love.

There are a number of factors that went into reviving this franchise on screen. The score was one of them. I'm not a great connoisseur of film music, but I love music and play a few different instruments, and I enjoyed the *GoldenEye* soundtrack. It may not have been the classic Barry that everyone thinks is so great (don't get me wrong, I like Barry's stuff), but the Serra score reached out and grabbed me in a way few scores do. It stuck with me and brought home the flavor and allure that is the mystique of Bond.

The second item I need to mention is your omission of DVD titles with isolated scores. I know of many titles that now include isolated music, but this feature usually isn't advertised or easily found. Take for example *Apollo 13*. You simply hit the menu button after the film starts and leave it there. The music starts and keeps going. On John Carpenter's *The Thing* you need to play the featurette. In the background you'll hear the score. To shut off the voice you go to the menu and select language. There you simply turn off the voice and you are left with the score. Neat

little trick, but few people know about it.

Mark R. Hanus
9328 Y St
Omaha NE 68127-4062

Andy Dursin has been mentioning these DVDs as they come out in his "Laserphile" column. Thanks for your support of *GoldenEye*. You are the world's #1 *GoldenEye* score fan.

Ryk Does It Right

I want to commend Rykodisc on their fantastic new albums. I just picked up *The Greatest Story Ever Told* and *The Magnificent Seven*, and I hope to find *Taras Bulba* soon. Only one minor quibble: *The Greatest Story* could have fit on two discs were it not for the interactive material. I shouldn't complain, though, as it was at a two-disc price. Maybe I'm just sulking because I've never been able to load anything but the *Nixon* CD-ROM on my memory-lacking computer. Anyway, it's only a minor complaint as Ryko is doing what Rhino has forgotten: *How the West Was Won* and *North by Northwest* are great, but *El Cid* should have been released long ago. Enough of the Gene Kelly compilations already.

Kudos to the FSM staff as well, who have their names all over the Ryko releases: Jeff Bond writing the liner notes to *The Magnificent Seven* and Lukas Kendall as a producer of *The Living Daylights*—with all that money rolling in, maybe FSM could have a few color pictures. And compliments must be extended for the *Poseidon Adventure* CD. I also recommend highly the *Videohound's Soundtracks* book—it's great reading, and the Hollywood Records sampler makes a fine coaster or frisbee. But did anyone else notice that a good portion of the Didier C. Deutsch-produced CDs get a four or five rating? Hmm....

I'm also glad you recommend the Copland *He Got Game* disc (Vol. 3, No. 6, pg. 45), as Copland is one fine composer who should be discovered by those who haven't already. I prefer his *Lincoln Portrait* with the narration, even though it is



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tomers who are only lately out of short pants and who still have to deal with acne problems, it is a wonder that these union musicians even have Hollywood jobs at all! Few Generation Xers are interested in symphonic or even electronic score music... for every kid who bought the score for *Titanic* because of the incidental music, a dozen did so because Celine Dion sang that one song!

My point is that Varèse, the composers, the musicians (union and otherwise) and the Hollywood establishment must—or should—be aware that it is the collector, and not some average twenty-something child, who buys the majority of its score CDs. By this same token, then, it would seem almost a necessity that some arrangement be worked out, so that this audience is satisfied with the product which is

kind of hokey; there's a great recording conducted by Copland with narration by Henry Fonda, I believe on the Sony label. I'm also very fond of his *Red Pony* score.

Any chance of more John Williams on the Silver Age Classics?

Darren MacDonald
Calgary, Alberta, Canada

Oh, maybe...

A Musical Meditation

I've been reading a lot of examinations of soundtrack music and what it means to a lot of your readers. I don't consider soundtrack music to be necessarily associated with an image or film, while it is being played. I simply let it fall on my ears. It usually has a main title and a closing credits. And, sometimes, it has a separate kind of magic in-between. Few composers and their orchestrators link the main title to the end credits in such a way that when it does happen, you stand up and say "Wow!" This comes across when the music takes a turn into an almost jazz-like world of exploration—the orchestra pounding away these notes, kneading them and spitting out an almost orgasmic sense of "*this is music*." Your insides are wrenched out with a new kind of warmth, and the film credits that follow are a dream-like coda to the whole event.

It's a satisfaction of being almost one with the "maker." Goldsmith, Williams, and yes, Horner, have done it before. Herrmann, Waxman, Korngold and Steiner have written formidable scores. But they rarely strayed from their themes. What seems to set apart these titans of film music of a by-gone era is the ability of modern-day composers to take their music one step further—cajole it, play with it, and make it fly into an unconscious-like setting of emotions that you, the listener, would stand up and cheer. This has nothing to do with the film being scored. It's just a different kind of music, and it is rare.

I've experienced this while

Best of 1998 Poll Cast Your Votes!

It's that time of year again—namely, the end! Your picks are needed to sort out the best and worst of recent history and codify them for future bewildered scholars.

Clip or photocopy this page or use a separate piece of paper and number your responses. Thanks!

HALL OF FAME AWARDS

1 Best New Score Pick the five best scores to new 1998 movies, numbered 1-5 (we weight the votes). Do not pick more than five; non-1998 movies will be ignored.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

2 Best Composers Not the best of all time, but the ones who had the best output in 1998. Pick three, rank them.

- 1 _____
- 2 _____
- 3 _____

3 Best Record Label (1998 only). Pick up to three, rank.

- 1 _____
- 2 _____
- 3 _____

4 Best New Album of Older Score (i.e. reissue of original recording). Pick up to five, rank.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

5 Best New Recording Pick up to three, rank.

- 1 _____
- 2 _____
- 3 _____

6 Best New Compilation Either original tracks or newly recorded. Pick three, rank.

- 1 _____
- 2 _____
- 3 _____

7 Oscar Guesses Pick the score you think will win the Oscar for Best Dramatic Score, and the score you think will win the Oscar for Best Comedy or Musical Score. These are not necessarily the best efforts, but the ones you think will win.

Drama

Comedy

8 Best Unreleased Score Scores which only had a cut or two released are still eligible, but it has to be a 1998 movie, so no listing *Walkabout*.

- 1 _____



HALL OF SHAME AWARDS

Pick as many as you want for these, although 1-3 is plenty:

9 Worst New Score Your criteria is your own—let your opinions fly!

- 1 _____

10 Worst Composer (1998 only).

- 1 _____

11 Worst Record Label (1998 only).

- 1 _____

FSM SELF-REFLECTION AWARDS

12 Best FSM article(s) (i.e. what would you like to see more of?)

- 1 _____

13 Worst FSM article(s) (what would you like to see less of?)

- 1 _____

14 Best Writer

- 1 _____

15 Best Cover

- 1 _____

CREATIVE ESSAY QUESTION

(optional) Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

Send your lists to: Film Score Monthly, 5455 Wilshire Blvd Suite 1500, Los Angeles CA 90036-4201, or by E-mail to: Lukas@filmscoremonthly.com.

It's not work! Feel free to answer as many or as few questions as your attention span can manage. We're grateful for your opinions. Submissions will be accepted until midnight on February 15, 1999.

FSM

MAIL BAG

listening to Horner's *Gorky Park*, Goldsmith's *Under Fire*, and Williams's *The Fury*, to name a few. But it's been light years since these soundtracks had been offered. Nothing new has brought the experience back. I sorely miss this kind of music appreciation.

Sami Assad
Modesto, California

I think popular musical forms, when combined with traditional structures, can bring out this almost improvisational sense of discovery that Sami likes—*Under Fire* is a great example of the blurring of genres. Today, most scores stray too much into the "exploration" mode for me, without setting the boundaries or providing memorable material.

All Soundtracks Are Not Equal

With FSM being the forefront soundtrack magazine, I want to offer a suggestion for your CD ratings that I see in my favorite magazine from England, *Classical CD Review*. Rather than offer a collective star-system, *Classical CD Review* appropriates stars to different production aspects of the CD. For example, one review may separately rate Composition, Sound Quality, Performance, Liner Notes, and Value for the Money, using a star-system for each element. I have found this valuable with classical music and have

been playing with this approach regarding my own collection of soundtracks. (Much of this rating stuff is subjective anyway.)

I have come away with some valuable information, and can see my personal wants and needs, likes and dislikes, critical standards and preferences far more clearly. This has also given me a more informed approach to buying soundtracks. For example, my tastes run towards a more classical composition, with clean (preferably stereo) sound, full and lush orchestrations, educational and informed liner notes with emphasis on musicology, and finally a price under \$20. I own all of the FSM releases from *Deadfall* to *Fantastic Voyage*, all of which have met my criteria for value at about 200%! Certainly the Stromberg-Morgan collections are in this same league too... especially for sheer educational value. The re-recordings, particularly those conducted by Jerry Goldsmith, on Varèse Sarabande have been breathtaking: *Agony and the Ecstasy* and *Viva Zapata!* And rather than collect these to gather dust, I actually listen to them over and over.

So, I think a small extension of your current rating system would really help consumers. Even if we do not agree with all of the ratings, it may help FSM reviewers and readers in developing a

broader evaluation of what makes a CD what it is.

Daniel Robuck
Campbell, California
robuck@hpl.hp.com

This is a good idea, but usually we get letters complaining about our putting number ratings on albums at all! We'll stick with just one summary grade for now.

Our Reviews in Review

Although I am a huge fan of *Film Score Monthly* I have been displeased with the way you have been reviewing certain films, namely *Saving Private Ryan*, *Titanic* and every other James Horner score. What is being forgotten is that we are talking about film scoring, not "how much I like the music." Sure, James Horner's scores might not be the most original, but they are some of the best in history because he scores the film properly. Of course the most-used theme in *Braveheart* is the biggest thematic rip from Holst's "Jupiter" that this planet has ever seen and even in *Willow* he decided to steal one of Schumann's most famous symphonic themes. But all of this does not change the fact that both of those scores worked wonders for the film. No matter how you look at it, Horner has properly accompanied film more than Goldsmith has and he is

approaching "Williams caliber" quite rapidly.

The point is that *Film Score Monthly* is just what it sounds like, a magazine that reviews film scores, not originality. If we judged Steven Spielberg on his originality we would definitely not bow down to him as much as we do now. This is because he is awesome at what he does, and so is Horner.

As for the *Saving Private Ryan* review, I was appalled at the rating that was given to it. It was mentioned in that very same issue that too many people expect a typical John Williams score. Well, by giving it the rating which it received you put yourself in that same stereotypical group of people. Sure, *Private Ryan* was definitely not like all those blockbuster scores which he has written in the past, but that was the greatness to it. Although Williams approached it differently than any other Spielberg score thus far, it was possibly the greatest score thus far as well. If reviewing a film score is what we are here to do, then let's do that and stop worrying about Horner's attitude and the "typical" John Williams score.

Justin Freer
Huntington Beach, California
composer@ucla.edu

Ah, you're cutting them too much slack. *Saving Private Ryan* was a different type of Williams score, but that does not necessarily make it better. The whole point of our reviews is that we are not using the film's commercial requirements as our guidelines, but rather our own notions of art. We're not evaluating film scores as work-for-hire assignments, and how well a composer may have fulfilled a commercial requirement. We'll let the box-office results and the director of the movie do that. We're making artistic evaluations of music and of film. Maybe we have bad taste or dumb opinions, but that's different. Good letter, though!

READER ADS

Wanted

Martin Gallagher (15 Atholl Drive, Giffnock G46 6QL, Scotland; ph: 0141-638-1789) is looking for the following titles, preferably on CD: *The Go-Between* (Legrand, probably on vinyl only), *Flowers in the Attic* (Young), *The Telephone* (Young), *Blow Out* (Donaggio), *Death of a Chronicle Foretold* (Piccioni).

For Sale or Trade

George Forgan (46 Marlborough Road, London N22 4NN, England) has the following CDs for auction: *Body Heat* (SCSE #1,086, signed by John Barry), *Cherry 2000* (VCL 89031), *Dragonslayer* (SCSE unnumbered), *The Dirty Dozen/Hannibal Brooks* (EMI). All CDs in mint condition; please have bids in by January 29, 1999.

Wanted and For Sale/Trade

Wolfgang Jahn (Auhofstr. 223/1, A-1130

Wien, Austria; ph/fax: 011-43-1-876-7893 or -879-4858) has Ennio Morricone rare promo-only 2LP set GM33/01-02 from 1970 in mt/mt for sale/trade. Contains mostly (still unavailable) music from *Il giardino delle delizie*, *Suoni per dino Veruschka*, *Teorema*, *Un uomo a mesa*, *Red Tent*, others. Min. cash offer \$350 (offers accepted for five weeks after publication) or will trade for equivalent rare promo LP like *Old Boyfriends*, *Teo Usuelis* 2LP set on DTV 73/74, or Japanese releases like *La Piscine*, *Catlow*, etc. Many other rarities available for sale/trade and also wanted.

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Upcoming Deadlines

March '99, Vol. 4, No. 3: January 29
April/May '99, Vol. 4, No. 4: March 5

Space Ads

For Individual Collector/Dealers Only \$60
For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list.

Notes for All Ads

For auction closing dates, we recommend selecting something 8-10 weeks after the above deadlines (this will allow readers 4-5 weeks to respond). No bootlegs or CD-Rs. No made-up "Soundtrack Central" store names without an accompanying real name.

Make a New Year's Resolution to get those opinions off of your chest—send your exhortations to:

FSM Mailbag
5455 Wilshire Blvd, Suite 1500
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YHE NEW YEAR IS STARTING OUT WITH GOOD NEWS FOR BOTH DVD CON-

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STEVEN SPIELBERG FINALLY COMMITTING TO DVD AS THE FORMAT REACHES ITS ONE-MILLION PLAYER MARK, EXPECT SEVERAL OF HIS PRODUCTIONS—FROM *1941* TO *BACK TO THE FUTURE*—TO SEE A DVD RELEASE EARLY IN THE NEW YEAR, WITH POSSIBLY EVEN BIGGER HITS TO FOLLOW. MEANWHILE, LASERDISC CONTINUES TO CRANK OUT FILMS PARTICULARLY SUITED FOR THE DIE-HARD MOVIE BUFF, WITH A STEADY DIET OF FORGOTTEN SLEEPERS, CULT CLASSICS, AND EVEN A MAINSTREAM ANIMATED MASTERPIECE. INTRIGUED? READ ON....

PICNIC AT HANGING ROCK

Criterion/Home Vision DVD, \$24.95

Peter Weir's still acclaimed—and puzzling—1975 directorial tour de force involves a group of school girls who mysteriously vanish without a trace at a volcanic rock while on an outing in 1901 Australia. Their disappearance is never explained, although one girl reappears without any knowledge of the incident, and a boy trying to find them ends up with a concussion and is haunted by visions of one of the girls (Anne Lambert).

A film that has alternately been described as being about civilization and nature, sexual awakening and colonial repression, and simply an unexplained supernatural incident, *Picnic at Hanging Rock* is a slow, moody film with beautiful cinematography and, typical with Weir, an eclectic soundtrack containing the works of Gheorghe Zamfir, Bruce Smeaton, and a smattering of classical pieces. Based loosely on a true incident (but more on a fictional book by Joan Lindsay), *Picnic at Hanging Rock* launched a "new wave" of Australian filmmaking to the world at large, though how much you enjoy this picture will depend on your tolerance for images that tease more than they dazzle, and a story that never immerses the

Sleepers, Forgotten Gems & Genuine Classics



Director Philip Kaufman with his cast on the set of *The Wanderers*

viewer in its seductive visual landscape as much as it probably should.

Resurrected in a "Director's Cut" that actually runs several minutes shorter than its original version, *Picnic* has been released on DVD by Criterion in a gorgeous new 1.66:1 transfer. The soundtrack has also been remixed to genuine Dolby Digital Surround, and includes many layers of music, sound effects, and synthesizers that add to the creepy, unsettling and—still by the film's end—unexplained premise.

For fans of the avant garde, or as an indicator of Weir's talents at an early stage, *Picnic at Hanging Rock* is worth a look.

THE WANDERERS

Image/Warner laserdisc, \$34.95

There were a handful of gang-related pictures made in the late '70s, from Walter Hill's *The Warriors* to George Romero's *Knightriders*, but the film that started the trend—even though it received the least exposure at the time—was this superb, atmospheric 1979 effort from director Philip Kaufman (*The Right Stuff*), that's still head and shoulders above its similarly themed cinematic counterparts.

Based on a novel by Richard

Price, *The Wanderers* is an episodic and uneven chronicle of life in an Italian high-school gang back in 1962, including all the fights, football, Mafia run-ins, girlfriend problems, and other rites-of-passage you'd expect. What distinguishes the film is the unusual blend of realism involving its depiction of time and place (and the relationships between the various members of the Wanderers) and its decidedly surreal violence between the high-school kids and a mysterious, silent gang called the "Duckie Boys," who appear like apparitions and are bathed in filters and fog.

The mixture of styles—recalling *American Graffiti*, anticipating *Goodfellas*, and throwing in elements of '70s horror as well—results in a movie that can be jarring to watch upon first viewing, yet the narrative texture and various layers to Kaufman's film are rich and involving. The final scenes are simultaneously uplifting yet heartbreaking, and the performances—which include early appearances by Ken Wahl and Karen Allen—hit the proper note.

Image has exclusively released *The Wanderers* on laserdisc in a
(continued on page 47)

Budding auteurs Peter Weir, Phil Kaufman and Andrew Bergman all get welcome flashbacks on new DVDs

wing COMMAND diary

One composer's experience
writing in the *Wing Commander*
Game Universe

BY GEORGE OLDZIEY

I was living the quiet life of an Austin, Texas freelance musician during the spring of 1994 when a friend told me about a job opening for a composer at Origin Systems, a leading producer of interactive entertainment software. Since I've always been one to seek new musical challenges, I quickly sketched a piece in

the best tradition of action films (and slightly reminiscent of that "galaxy far, far away"), sequenced it with a borrowed computer and synthesizer module (with a lot of help from a friend) and recorded the piece to a cassette tape which I delivered a few days later. Two days after I submitted the tape I was hired. Unbeknownst to me I would be composing the music for the cutting-edge CD-ROM title, *Wing Commander 3*. The next six months turned out to be one of the most exciting and rewarding periods of my life.

Mission Background

Wing Commander, the popular interactive space-flight simulator series, has been known as an industry leader in the computer gaming realm for its use of cinematic-style graphics, video and sound since its inception almost four years prior to my arrival at Origin. Chris Roberts, the multi-



talented creator, producer and director of each installment in the series, had always had the vision of blurring the boundaries between gaming and cinema. With *Wing 3* this "interactive movie" concept would be pushed to its limits. It was to be the first interactive title to feature full-motion video with Hollywood stars Mark Hamill, Malcolm McDowell, John Rhys-Davies and Tom Wilson, and it would require an actual film score to enhance its grand aspirations. That's where I came in.

When I first arrived at Origin I was a neophyte to the computer game scene. I had been making my living as a performer (classical trumpet and jazz piano), composer and music teacher, both in New York City and Austin. Having just bought my first computer a year earlier, and having used my first sequencing program just prior to submitting my Origin demo, I had rarely played any computer games and had never heard of *Wing Commander*. Nevertheless, I was literally thrust into a maelstrom that was the *Wing Commander 3* production schedule.

Chris Roberts's vision for the music was that it have an orchestral, film score quality. Having had conservatory training (Manhattan School of Music) and the oppor-

tunity to perform regularly in orchestras in New York City I felt prepared for that particular challenge. However, when I found out that all of the music had to be arranged for the General MIDI format, I really had to put my arranger's hat on. While General MIDI music definitely has its place in the computer game music world,

trying to achieve that big film-score sound can be a daunting task given the polyphony (number of notes that can be heard simultaneously) and patch choice restrictions involved.

Indoctrination

My initial assignment was to compose 30 minutes of "gameplay" or space flight music which would be heard while a player was within what the game programmers called an "action sphere." In other words, certain pieces would be grouped together and individually triggered by an event or level of intensity set in motion by the player. I was given an extensive list of short pieces ranging in length from five-second "jingles" which would be triggered by certain events such as blowing up a Kilrathi (big, cat-like bad guy) ship to three-minute "mission tunes" which the player would hear while cruising around the galaxy looking for action. Each piece, except the "jingles," had to be able to musically and seamlessly loop back to its beginning. They also had to be able to transition into any other piece that could be heard while in that particular action sphere. As a composer, I felt that this necessitated having music that did not

establish a tonality, or key, for very long, if at all. All the music turned out to be tonal, and very thematic, but I kept it modulating frequently so that the ear did not perceive a sudden and awkward change when one piece would segue into another as the intensity level changed.

It took a month of trial and error to find the exact sound that Chris was looking for. After I found that sound, I enthusiastically dove into the task of completing all the gameplay music. Then, at one of our weekly team meetings, I heard discussion about Chris and several team members heading out to Los Angeles for the "shoot." I was a bit confused. I thought we were working on a computer game. No one had told me that there was to be an actual movie in the game—over 3½ hours of picture as it turned out. I leaned over to a co-worker and quietly asked what they were talking about and if there was going to be music for all this. He looked at me strangely and said, "Yes. Aren't you going to compose it?" I told him, "Yes, of course"—still not knowing for sure. It was later confirmed that I had in fact been hired to compose for the game's interactive movie portion. My first reaction was apprehension, because I had never had the chance to compose music to picture before. It quickly turned to excitement when I realized the scope of what we were undertaking. I ran out and bought a book on how to compose using SMPTE and then readied myself for the first reel.

Fortunately, when that first reel arrived, I was close to having completed my work on the gameplay music. Consequently I had a wealth of themes at my disposal to use in the movie, to create a sense of continuity when going from playing the game to watching the flicks. The decision had been made to include a digital soundtrack to be synched with the digital video. This enabled me to



**Composer George Oldziey,
the game (above), and its star,
Mark Hamill as Blair (top left)**



go beyond the constraints of General MIDI and utilize some bigger sounds which I did with great joy.

During an early spotting session I was puzzled that many of the movie scenes seemed to end very abruptly and were then followed by several different possible conclusions to the same scene. This was the "interactive" part of the movie. The player would come to this point in certain scenes and then be given a choice about which path to take. As the composer I had to figure out a way for the music to branch off into several different paths, of which the player would hear only one at any given time. This was less problematic than I originally thought. I used similar transitional material to get from the main storyline to each individual branch and would then take

the music for each branch to a separate logical conclusion based on where that particular dramatic ending would go—such as success, failure, death, or total annihilation of the human species.

After coming to grips with the technical issues involved, I hunkered down for the remainder of the production and post-production schedule. Because of the sheer volume of picture involved, I usually had to begin working on a reel

before it was locked. I would receive a locked reel weeks after I had finished composing to the unlocked version, which is nothing new to most film composers. Eight weeks and nine reels later I had composed over 2½ hours of music to picture. A lot of work, but definitely a labor of love.

Mission Accomplished

When I first arrived at Origin I literally had no idea how much excitement *Wing Commander 3* was generating in the entertainment industry. During the course of production I was interviewed by various journalists who were doing stories on the progress of the game. I was being asked questions such as "How does it feel to be working on *Wing Commander 3*?" After all, we were doing things that hadn't been done before. I usually managed some appropriate answer, still wondering what all the fuss was about.

Looking back at what I was doing before *Wing 3* and what I've been doing since, I realize that it was a big deal, especially on a personal level. It's not often that a composer gets such a huge project for his first credit. That definitely is not the norm in the entertainment industry. I've since completed two other *Wing Commander* titles for Origin, the epic *Wing Commander 4* (which featured over five hours of picture shot on film and over 3½ hours of music!), and the recently released *Wing Commander Prophecy*. Each of these titles has received a lot of awards and critical acclaim for their groundbreaking visuals, sound and technology. I couldn't have hand-picked a more exciting and fulfilling opportunity to get started composing music for games and film.

FSM

the Evolution of Elfman

From a purely nuts and bolts perspective, it isn't the job of a film composer to write good music. It's his or her job to write serviceable music—everything else is

frosting. Under this rubric even a virtue such as individuality is unnecessary, yet we consider it the hallmark of a great film composer. Perhaps this is because individuality is borne of passion; it's an artistic decision, not a business one. And perhaps this is why we stand in awe of composers such as Bernard Herrmann, Jerry Goldsmith, John Williams and Ennio Morricone—composers who, time and again, have created and recreated their musical voices. This is a highly select group, and even some of our most well-versed composers can't claim to belong. Yet, stringent entrance policies or not, this club seems ready to claim its newest member.

Danny Elfman began his career as the heir apparent to wacky comedy scoring with his suave, European approach. He then carved himself a Wagnerian niche in dark, heroic action scores. In the following years, he was the driving force behind an entire school of fantastical fairy-tale scoring. Next he applied a new focus on dissonance and electronic integration. Somehow, through-

out all this creative modulation and development, Elfman never stopped being uniquely himself. His rhythmic and harmonic calling cards have remained firmly in place, but their roles and relationships have been altered as they have mingled with new ingredients. In other words, Elfman has done exactly what the finest film composers have always done: recreated himself in order to serve his films beyond bare necessity.

Today we're witnessing the downsizing of Danny. With an unusually large batch of fall and winter films, Elfman has etched out another new facet of his career by concentrating on small, introspective scores. His ensembles are pared down and oddly arranged, with pathos replacing pomp. For a career that, for all intents, is less than half over, Elfman seems, characteristically, at no loss for new ideas.

Doug Adams: *Every time we hear from you, you say, "Oh, I want to cut down a little bit," or "I want to take this a little bit more part-time." But, it seems like they just keep piling up more and more goodies on your plate. Is the phone ringing more than it used to?*

Danny Elfman: I really keep trying to diet, but I still keep gaining chocolate, high-caloric films on my little tray. I actually don't know, it just kind of happens. I know that sounds crazy. I keep saying, "I just want to get back to two films a year," which is what I did for over ten years. That was a perfect number for me. But I haven't quite been able to get that equilibrium back. It seems like something always

comes up, or somebody who I have worked with before, a la Sam Raimi or Gus Van Sant, suddenly appears with a project and I go, "Oh, sure, sure. Absolutely. I'll do that, or that, or whatever." And then I've got a commitment that I've taken six months or even a year before, you know how it works. Sometimes I'm booked almost a year in advance. And then these other things come along and it's like, "Oh well, let's see. I sure would love to make that work somehow." I'm always doing this, and next thing you know, here it is.

DA: *This year seems particularly crazy.*

DE: Yeah, it got a little too squished, unfortunately. You know, schedules have a way of doing that. I took off six months, so all my films this year have been in the second half of the year. It's a very odd year. Things piled up a little bit which made it hard, but films do that. They never stay put where you want them to. They have a way of wiggling around and, "Waitaminute! Don't move!"

DA: *Do you think that you're getting the calls for more things that seem appealing to you now?*

DE: I'm getting more calls for smaller projects now, which I find encouraging because that's more what I want to do. I'm at a weird place. I guess I'm probably the

only person in my category that's clawing their way down the ladder. But, I'm really trying. I'm in talks with a number of smaller projects for next year, and that has me very enthused, because they tend to be a little more sane.

DA: *Do you think you*

**FSM
Interview
by
Doug
Adams**

finally escaped the pigeon-holing of the big action film?

DE: Well, I haven't done that many action films. I mean this year, I haven't done any action films.

DA: *Well, I mean escaping from what the past perceptions of your "appropriate genres" might be.*

DE: Well, I'm always trying to genre-escape. As often as I can, I'm trying to slip, well-oiled, out of the genres that try to grab me. That has always been my goal. This year is interesting. Of the three Hollywood films I'm doing (plus *Psycho*, but *Psycho* I don't count because that's an adaptation), none of them are action. They're all emotional, and/or dark, and/or a little bit more peculiar-toned, which is nice. They're all dramas. Then next year it gets a little more fantastic with *Hoof Beats*.

Simple, Then Civil and Instinct (Oh, My...)

DA: *Tell me a bit about the projects you're on right now. A lot of these are very dark.*

DE: Yeah, Sam Raimi's film is very dark. I would say the Jon Turteltaub film [*Instinct*] has dark elements. Very emotional. That's going to be more of a tear-jerker. It's the kind of film that I can't imagine my daughter seeing and not being in tears. Steve Zaillian's project [*A Civil Action*] is not dark in a Tim Burton kind of way. It's just hard to explain. It's a very odd story—a true story.

DA: *The Tim Burton-dark style has got that fun, macabre edge to it, but these are much more straight-laced in terms of their darkness. How do you go about doing the other side of dark, or even darker, or whatever you want to consider this?*

DE: Well, obviously, one: it's dramatic. You're dealing with it in more realistic musical terms—not going off into areas that you would for something that's more macabre. That lends itself to a more lively type of a score, even though it's in a dark range. It's a matter of what you put on your palette.

DA: *Just in terms of instruments, or harmonic gestures, or...?*

DE: Actually, it's everything. In a dramatic film, you're going to be using more subdued music. In a macabre or more cartoonish film, you're going to make much broader gestures. At least I am; you may not, but I try to! That's kind of how I would define it. For Sam's movie, for example, it's a really interesting score I got to do with nine flutes.

DA: *Oh really? Cool.*

DE: Yeah, some are alto flutes. And the score kind of revolved around de-tuned piano, which I spent a lot of time creating.

DA: *Quarter-tones?*

DE: Yeah. Eighthths and quarters. It's a little figure that keeps playing with micro-tuning. That and flutes. So, it's a very odd assembling. Then the emotional side of the score is more guitar. In other words, it's a dark score, but it's not brassy and percussive. In fact, it's a very peculiar score because there was almost no brass. I think there were only two cues where we used any brass, and there's no percussion. It's just a lot of winds and strings and my own percussion [samples] and piano.

DA: *How did you like working with Sam Raimi on the other side of the dramatic fence, so to speak?*

DE: Well, Sam is a real doll to work for. He's a rare animal in Hollywood. It's just real easy to work for him. It's almost like scoring in the old days, before my time, where the director wouldn't be present. They'd hire the composer and say, "You know what to do." Sam has a little bit of that attitude. Like, "You're the composer, you know what to do. Just do it," and totally leave me on my own. Some directors need to hear every cue mocked up before you get to the scoring stage. Sam wouldn't. He was really trusting and really great that way. That's what I like most about working with Gus Van Sant and Tim Burton. That's why I'll do anything for them, because they also allow me great freedom.

DA: *Could you talk about Civil Action?*

DE: *Civil Action* is a much more restrained score. Mostly strings, woodwinds, and a lot of glass. I'm using a lot of struck and bowed glass. A [dramatic] theme that comes up throughout the movie is water. The glass seemed to work well for water. Then part of it has almost like a little operatic edge to it.

DA: *Is it difficult to deal with subjects like this where you run the risk of trivializing the subject matter, not by the style of music used, but just by the fact that you're setting music—an artistic construct—to such unpleasant, real-world subjects like disease and legal wrongdoings?*

DE: Um... no. I never worry about that. I mean, if you do a good job, it won't trivialize it. If you do a poor job, it will. It's hard to say. Those things are very subjective, so I don't really know, exactly. Everybody would think



Make no mistake: that's composer Danny Elfman above and Vince Vaughn as Norman Bates below.



Danny Elfman previously talked to Doug Adams about Men in Black in FSM Vol. 2, No. 4 (June 1997)



Anne Heche, Vaughn, and William H. Macy (above) tread on sacred ground in *Psycho*; Bill Paxton & Billy Bob Thornton make *A Simple Plan* (top 2, right); James Gandolfini & Kathleen Quinlan, Robert Duvall, John Lithgow and John Travolta consider *A Civil Action*

differently about where that balance is between too much and just right.

DA: Do you think it's mostly a tone thing, trying to capture it just right?

DE: Yeah, yeah. It's all about tone. It's always all about tone, though. Tone is the key. It doesn't matter how skillfully done the score is—or non-skillfully. If you capture the tone, you're serving the film well. If it's an odd tone and you caught it, you're going to make that tone much more understandable to the public. And if you haven't, you're going to work against the film no matter what you do.

DA: Are you done with *Civil Action* as of right now? [mid-November 1998]

DE: *Civil Action* went back and did some re-editing and restructuring, so I've had to come back and do a major chunk of music for them. But, it's in the middle of *Instinct*, so I'm literally switching every two days. I tried every other day and it made me crazy. I've actually never had this happen in 14 years of composing.

DA: Where two things intersect?

DE: Not like this. Usually there might be one or two cues, or a single pick-up session because of editing or something where we have to re-do a cue or two. But, not like this! Hopefully it'll be a good thing. It's good what he's done to the movie. The only time I've seen this happen to a movie was in *To Die For* (fortunately for me, it didn't happen on top of another movie). They really restructured a lot of the movie—they just turned things around a lot, and a lot of the music that I had written, I had to re-do. But, in that one I hadn't recorded it yet. It was still just in the written stage—the conceptual stage. By the time we recorded it, it had already been restructured. It was a lot of work for me, but it didn't fall on top of anybody else's film.

DA: So, is this just killing you right now?

DE: It's killing me right now. I think this is every composer's biggest nightmare, because we all want to be responsible. And when you like somebody, and you like the project, you never say no. I can't. So, you just have to find a way to do it and make everybody happy. You know, I like the director and I like the movie, so... [laughing] It would be easier for me if it was a really bad experience with a real asshole director; I could just go, "My contract's up, get somebody else to do it!" But this is, unfortunately, a case of a good movie with a really nice director. And when it's like that, there's nothing I won't do. I'll go without sleep rather than leave something unfinished.

DA: How much longer do you have to keep this up?

DE: Well, another week and a half, then I go back with *Civil*, then it's just *Instinct*... It gets a little more sane. *Instinct*'s a real big score.

DA: Is it mostly a symphonic type of thing?

DE: [*Instinct*] is going to be a more traditional, Romantic score using full orchestra—full range. It's brassy; there's a lot of choir... But, I wouldn't say that anything I do is really symphonic. It's a lot more intricate. There are certain types of scores which I'll finish,

We put in a cue that wasn't in (**PSYCHO**)... one wild thing where they had re-used the murder cue... I merged them into a single cue.

and I'll feel like I've written five minutes of music, and I'll look at it and I'll say, "My God, it's only two minutes and 30 seconds." But, that much detailing went into it. In some types of scores, it's much broader gestures. A little bit of paint goes a long way. This is the kind of thing where you have to have that fine-ink pen. You draw all the leaves on the tree instead of just putting the gesture of the tree with your green oil paint. That's the best analogy I can think of. It's just different ways to approach it, but this is the real time-consuming one—which is good. I love doing it, it's just hard right now.

DA: When you're doing that kind of detailed thing, do you stay at your usual rate as far as amount written per day?

DE: No, no, of course it slows down. There's no way around it. It's like animating. The more detailed it is, the slower it

goes. You know, the easiest scores, in terms of getting minutes written quickly, have very simple Romantic themes that come back. A theme score will go much more quickly. Conceptualizing the execution doesn't take a huge chunk of time.

Psycho

DA: Let's take a look at *Psycho*. How did you like adapting Herrmann? I know you enjoy his work so much.

DE: Well, it was kind of like handling the Scripture. I did it very carefully! [Laughs] It was a little bit "sacred territory" for me. It was very, very interesting and inspiring to hear—to really hear—what the music was and pick it apart. He's still, for me, the greatest. Number one. My master. So, it was a wonderful experience to be able to be right up there, close to the music.

DA: This is a dumb, technical question, but how do you spot a film like this? Do you just sit down and watch it and go, "Oh, do that again"?

DE: Well, they basically temped the movie with various versions of the original score, very close to the original. We spotted it based on that. Most of the time, the cues that belong in the same scene are in the same scene. There's a little bit that's different; not a whole lot. It was pretty simple, really, because it's almost, scene-by-scene, the original movie. There was no big question about what cues to put in.

We did a few funny things, and put in a cue that wasn't in the movie. You know, there's actually some stuff that he wrote that didn't make it in the movie that we used. Like one wild thing towards the end where they're struggling and he's about to pull off Norman's wig, they re-used the murder cue. But Bernard Herrmann had written a whole other cue, and I kind of combined them together. I used the murder cue—which I couldn't not do because when you see the knife, you have to hear that—but then, I took pieces of the other cue and merged it into a single cue.

DA: Was that the bulk of your job—doing these things where the slight changes needed to be made, or

were there pacing things you needed to fix, too?

DE: There was a lot of pacing because none of the scenes were exactly the same length. Steve [Bartek] did a lot of it, too. Steve really shared a big chunk of the responsibility. So, I did certain scenes and he did certain scenes.

A big chunk of my job was really producing. I wanted to get a very specific sound out of the orchestra, in terms of choosing how we were going to have the orchestra miked. We tried a lot of different things. I wanted to get a new but retro sound at the same time. In other words, I wanted a sound that was not symphonic—that was closer to the original, but was obviously not so close to the original that it was mono. So, we combined a lot of new mikes and old mikes in an interesting way. It gets a good presence, which I think worked really well.

I wanted this version of the score to feel like it had some of the energy of the original—which is mono, but still has more energy than anything. It just blasts out, you know? Mono has that ability to do that in the same way that an old rock 'n' roll song can really blast out because it has very little fidelity. It just cranks out of the front speakers. It's similar with the orchestra—the old mono scores really have a presence. It's immediate. It's right in your face. So, I attempted to work around that perspective with the score. I still have it widespread—we divided up the orchestra in an interesting way with the violins spread right and left so it wasn't just the violins on one side, the cellos on the other. We spread the basses equally along the entire back wall. We tried to get a really interesting perspective on it. I don't know for sure—I think it worked. It'll be interesting to see how this stands up. It's a very different sound. I mean, I really liked Joel McNeely's version a lot. But, this is very different than Joel's or Esa-Pekka Salonen's.

DA: Because of the producing?

DE: Yeah, the way I put it together—the sound that I really wanted to put up against the screen. I took some liberties, and I know that there will be some purists that will be very angry with me. But the fact is that it isn't the same film. And my job wasn't to make a record of a recreation of the score. Do you know what I mean?

DA: Yeah.

DE: I had to always bear that in mind. There was a movie!

DA: Well, I think it's at least a good sign that they kept the score. Can you imagine the uproar if they had had somebody putting whatever else behind it?

DE: Yeah, that would have been terrible.

DA: At least that measure of respect was there. Do you spend the entire time you're working on this worrying that if you're offending Herrmann's ghost he's going to come haunt you?

DE: I sure did! [Laughs] I wanted him to be very pleased. Or at least minimally

annoyed with me. You know, I'd like it to be that if he comes and visits me in the middle of the night, he'll go, "Using that Bartók pizz. slap in the main titles was fucked! But, overall I'd say you did pretty good, kid."

DA: That's high praise from Benny.

DE: Yeah.

DA: Well, if that happens, give us a call.

DE: [Laughs] Okay. Actually, the most fun I had was writing the intro before the titles, because there was 50 seconds of logos, which is something they didn't have in the movies then. I said, "What do we put under this?" So I wrote a very surrealistic montage that leads into the first notes of the main title. It's like *Psycho* on acid.

DA: Is it just culling his material?

DE: Yeah, I just picked various measures and bars. It's a musical collage. It's done in a very abstract, dissonant way. I wanted the beginning to be like the score was a mirror—you broke it, and then just grabbed bits and pieces of it and made a little collage out of it. Almost randomly. Not quite, but with a feeling of, "What is that? Wait a minute, that's *Psycho*. No, there's that. No. What? Huh? What? Where am I?" And just when you're going, "What's going on?" it starts.

Hoof Beats

DA: What can you tell us about some of your upcoming projects? What is the gist of Hoof Beats?

DE: *Hoof Beats* I'm really excited about. It's with somebody who I really adore: Jean-Jacques Annaud. He made *Seven Years in Tibet* and some other movies. He's producing this. The director is a Russian director who did a wonderful movie called *The Prisoner of the Mountains*. It won a couple of awards a couple of years ago. His name is Sergei Bodrov. There's very little dialogue in the movie. It's about the first horses that came to Namibia and Africa. I think it's going to be pretty fun and I'm hoping to incorporate a lot of diverse elements. You know, fly around and do some recording in Africa and Europe. Hopefully, I'll be recording all over the world. I'll be doing a little globetrotting for that.

DA: In order to do the sampling or the sessions?

DE: I'm hoping to do a little bit of both. I'm going to use some ensembles playing along with music that's already written. And I'm going to do some sampling of stuff and write around it, if I can. There are a few artists in particular who I'm sure don't read music, but I want to use a particular voice, if I can. So, if it works out, I might try to get ideas expressed to them, record them, and then create the orchestration around the voice and around the instruments. It's just a concept, and I may not pull it off. Sometimes I have grand ideas that aren't actualized. Not to mention this person whom I'm speaking of in Africa may want nothing whatsoever to do with me. You never know. Somebody lives in a

(continued on page 46)



BLOOP, SWEAT, & TUNES

WITH THE RELEASE OF THE NFL'S "GREATEST HITS"
PIGSKIN POLKAS, FOOTBALL FUGUES,

It started with a man who was tired of selling overcoats. In 1962 Ed Sabol received a 16mm Bell and Howe movie camera as a gift and began filming his son Steve, everything from his first haircut to his first football game growing up. Steve Sabol entered college and Ed Sabol began to find far more enjoyment in filming football games than he did in the overcoat business.

The elder Sabol decided to stop selling overcoats and start a film company, something he had virtually no experience in other than the vast amount of time he'd spent shooting his son's football games. It was only natural that Ed Sabol would make football the focus of his fledgling film-making concern.

"He had found in 1961 that the film rights to the NFL championship game had been sold to the highest bidder for \$1,500," Steve Sabol remembers. "He deduced that he wanted to get that so strongly that he would double the bid. So in 1962, when the auction for the film rights came up, he doubled the bid and

won the right to do the '62 championship game. [NFL commissioner] Pete Rozelle opened up my dad's bid and at first was very flattered that someone would think that the NFL championship game, which was the Super Bowl of that era, was worth \$3,000 to film. But he was a little concerned that the only experience my father had that was evident in his résumé was filming his 14-year-old son playing football."

Nevertheless, Ed Sabol's formidable powers of salesmanship prevailed (along with a few lunchtime martinis) and Rozelle was sold. "I remember Dad calling me in college and saying, 'I can see by your grades that all you've been doing for the past four years is playing football and going to the movies. So that makes you uniquely qualified for this assignment.' So I went back over Christmas vacation and helped my dad film and edit."

The Sabols hired an experienced editor and a couple of documentary cameramen and completed the project. "When you think of the style of NFL Films you think of a certain kind of music and narration," Steve notes. "That didn't happen until 1965. I quit school and I had a couple of ideas of how to change things, and that's what I really contributed: the look and the sound of the films. My dad was the visionary and the figurehead of the company and if it wasn't for him we would have never lasted through the early years; we were really experimenting as we went. I'd never gone to film school and we didn't have that much experience, but as so often happens when you're the first at what you do, there were no rules, no wrong and right, and if you're persistent you develop a style."

Television History

After struggling for years to find an outlet for their work (most NFL Films product wound up being rented by the

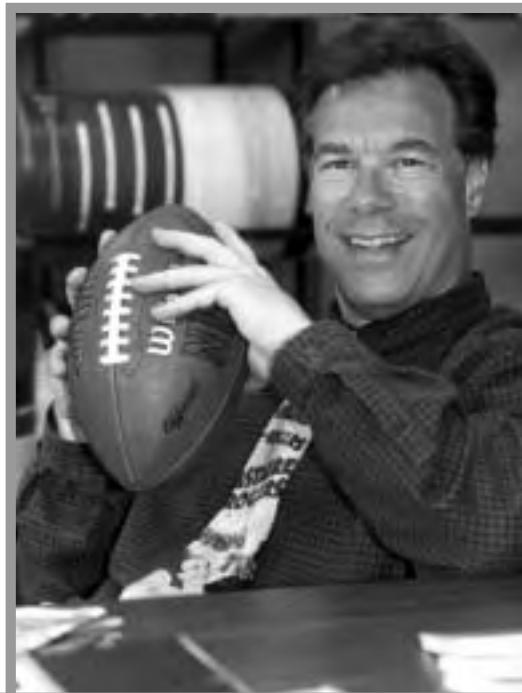


local Kiwanis Club or aired at 6:00AM on television), *NFL Films Presents* became a staple on Saturday afternoons and Sunday pregame shows, introducing a generation to the gritty slo-mo photography of Sabol's camera team, the oaken voice of announcer John Facenda, and the muscular, swaggering music of composer Sam Spence, released for the first time on CD on *The Power and the Glory: Music from NFL Films*.

Steve Sabol immediately found a relationship between his romantic vision of pro football and the soundtracks to movies he had loved as a kid. "Growing up, my favorite movies were *The Magnificent Seven*, *El Cid* and *High Noon*, which had very evocative musical scores. As a kid I grew up watching *Victory at Sea* and I'd come home from football practice in 7th or 8th grade, and all the kids would be watching *American Bandstand* with Dick Clark, and I would watch *Victory at Sea*, to hear the great Richard Rodgers music. That made an incredible impression on me, and when I realized football was going to be my profession, the first thing that occurred to me was that football, of all the sports, is more associated with music than any of them. When you think of football you think of the drums and the bands, and I felt the music

tionship to where he could describe to me in a few words what kind of music they wanted. Ed used to marvel at this, that Steve could explain to me by roundabout means what they were looking for and I would come up with exactly what they needed. We did everything from hard rock to big symphonic to Count Basie types of things, even mixing styles: rock rhythms with big orchestra and all different kinds of combinations."

While Spence was virtually unknown to American film and television, he gained plenty of experience scoring films and TV in Germany. "I had done many series in Germany and a few international films. I don't know if it would mean much to people



ON CD, WE LOOK BACK AT THIRTY-FIVE YEARS OF AND TACKLING TANGOS. BY JEFF BOND

should be more theatrical. I felt that we were going to portray football the way that Hollywood portrayed fiction, and a very important part of that was the music. As a kid all my favorite movies had big, expansive, lush scores that triggered your emotions, and I felt that would be an important element in our style of movie-making."

A key ingredient in the NFL style was Sam Spence, who had taken a job composing and conducting music in Austria in 1952 after doing student teaching at USC. His residence in Germany led to work with NFL Films when the first composer on the project moved on to another commitment.

"There's a fellow who did the music to *The Jack Benny Show*, Mahlon Merrick," Spence explains. "He was hired by NFL to do some music and they were going to record it here in Munich and he asked me if I'd help him. In the process of helping him I was asked to do two or three original numbers, which I did. I conducted the orchestra and wrote three arrangements on the first group of sessions they did here; Ed Sabol was here with Mahlon Merrick, and that's how I got to know him. After that, NFL said, 'Look, we want to use you from now on.' I said I couldn't do that, because Mahlon Merrick was a friend of mine. And they said 'What kind of a Sunday school do you go to?' Coincidentally Mahlon died around that time; I was still in touch with the NFL and I wound up doing their music, and I did it for 25 years.

"Ed always said that Steve wasn't interested in the business, that he was only interested in the artistic side of things," Spence adds. "I always said that Steve was the Shakespeare of sports films. He's really got a beautiful feel for them. Steve and I developed a very strong rela-

in the States. I did a Heinz Ruhman film called the *Chinese Wonder*... Heinz Ruhman was like the Gary Cooper of Germany. In TV I guess I did about 25 series, some of which were big enough that they would literally clear the streets when they were on. There were styles that helped me a lot with the NFL films. I did some big band, Basie-type scores for a German series that were quite successful, at the same time that I was working with the NFL, and of course one influenced the other." Spence's NFL Films work meant a prodigious output of music. "At one time I figured out that I'd done the equivalent of about 40 Mozart symphonies, or around a thousand titles over 25 years."

Shared Sensibility

The combination of Spence's experience and Steve Sabol's instructions was instrumental in creating a musical style that has become an ingrained part of the baby-boomer experience. "Sam Spence and I hit it off great when we met, and I told him I wanted music to be a very important element of our films," explains Sabol. "One of the big shows on television at that time was *Peter Gunn*, and I would play him that music and say this is sort of the music I want, and then I'd play a Miklós Rózsa score, or Erich Wolfgang Korngold from *Captain Blood* or the Errol Flynn films, or the *Captain Horatio Hornblower* movie. And then I always liked drums and there was an opening from *Stalag 17* that had just drums."

Some of Sabol's most striking suggestions involved employing melodies that were instantly recognizable and came from a source that had probably never been tapped



The one and only Sam Spence, (above) god of the gridiron in G; Steve Sabol (top) the film producer who coached Spence by trans-atlantic telephone; Cinematographer Bob Angelo and sound tech Dave Paul (opposite) on the field for NFL Films.



IT WAS VERY UNIQUE—THE FIRST TIME THAT A OLD SPORTS HIGHLIGHT FILM WITH OOMPAH

for previous film work. "For the melodies, I wanted to use some of the songs that I'd remembered as a kid when I was going to camp. The songs you'd get sitting around the campfire, like 'What Do You Do with a Drunken Sailor?' I thought the melodies were so great, and I asked Sam if there was any way to take some of them and incorporate them in a style like Miklós Rózsa or Dimitri Tiomkin or Korngold or Jerry Goldsmith."

Spence agrees that folk songs were an indispensable element of his NFL Films work. "Steve and Ed loved these old folk songs, and we did several over the years: 'Bonnie Blue Flag,' 'Men of Harlock,' 'Peter Gray,' the list goes on and on. The 'Cossack Charge' is based on a Russian folk song called 'Meadowlands.'"

Sabol notes that the music, like Facenda's narration, set his films apart from what had previously been done in the genre. "It was very unique; it was the first time that a sports film had music set to it, and it really set us apart. It emphasized the feeling that this was not the old sports highlight film that had the John Philips Sousa oompah music, but that this was a movie that told a story, which is what music is intended to do."

Avoiding Temp-tation

One of Spence's frequent challenges was to recreate the feel of specific pieces of film music suggested by Sabol without duplicating the work closely enough for litigation to result: an example was Spence's charging "The Magnificent Eleven," an obvious salute to Elmer Bernstein's theme to *The Magnificent Seven*. "Steve would say, 'One of my favorite numbers is this; how close can we get to the feel of that without getting in trouble?' It helps to know what the original is because then you can stay far enough away from it to be safe. The only time you get into trouble is when you're not sure and you think, 'Gee, have I heard a tune like that before or not?' And then you wind up writing the same tune. When you know where you've heard it before, you know how far to stay away from it."

Spence has benefited from at least one other film music connection, his relationship with Russell Garcia, the composer of the George Pal epics *The Time Machine* and *Atlantis: The Lost Continent*. "My big guiding light in my whole life has been Russ Garcia," Spence notes. "Russ is living in New Zealand now but he still hits Europe and Los Angeles once in a while. He was my teacher and he taught me how to earn money with music. At USC, like at most universities, they teach you how to teach other people how to teach other people, etc. Russ was a wonderful guy, and I had no money at the time and Russ would say, 'Could you do this for me, I don't have time.' I knew he had the time but he knew I needed the money. I've helped him out with things and he's helped me when I've gotten snowed under, even on some of the NFL things."

Of course, one of the most memorable ingredients in the NFL Films presentation was the mellifluous voice of the late announcer John Facenda. "His voice was an instrument as well," Steve Sabol points out. "The music is the emotional underpinning and John Facenda's voice was just another instrument in the musical score. We got him because my theory was that we needed a voice like that in order to write less script. Football movies in the '50s, what few ones there were, were written like 'Milt Plumb takes a peach of a pass to become the apple of Coach George Wilson's eye.' They had these funny little lines which were clever, but for me, having played football, I was more interested in the passion and the struggle and the intensity of the game, and that kind of writing just didn't cut it. I wanted to go to a much leaner, harder, almost a Hemingway-esque kind of simplicity: 'It starts with a whistle—and ends with a gun.' To do that, since there would be very little script, my feeling was that whoever read those words, when that voice began, you wanted to be stopped dead in your tracks and really pay attention to it.

"Facenda was a retired newscaster from Philadelphia, and he was just being phased out in the year when all the plastic blow-up dolls became the anchor people with the blow-dried hair," Sabol remembers. "John was a craggy old newspaper guy that had this great voice. And he was being washed out by the local CBS affiliate. He narrated our first film, *They Call It Pro Football*, and it became the *Citizen Kane* of sports movies. There were so many things done in that film that have become emulated now: it was the first time a coach was ever miked, the first time montages were used in showing the action, the first show that had an original music score for it, and it was John Facenda's first film he narrated."

One of Sabol's show pieces is "The Autumn Wind," a prelude to a segment on the Oakland Raiders in which Facenda intones a poem which posits the coming of an icy autumn wind with the resurgence of the Raiders football team—floating the words over a questing string melody from Sam Spence. "To me it was a combination of Rudyard Kipling and Dr. Seuss," Sabol explains.

New Blood

After a bout with stomach cancer and with the NFL Films music department experiencing a belt-tightening phase, Sam Spence retired from his work with the organization in 1990. NFL Films coasted briefly on their immense library of music, and then hired two new musicians in the early '90s who have taken on the mantle of Spence's work: Tom Hedden and David Robidoux. "Tom Hedden and Dave Robidoux do the music now in the best Sam Spence tradition," Sabol says. "They have really taken Sam's spirit and innovative style to another level."

Tom Hedden started out working in New York for a jingle company as an engineer and MIDI programmer and slowly became a composer and producer. A connection at Juilliard suggested Hedden when NFL Films went to the school looking for a music director. While the lion's share

and then during football season we bring it in where we need it. Just this summer we finished the largest package of music that we've done since the '70s: 28 different cues with the Sinfonia of London. We try to get all the value out of it ourselves first and then let it be used as library music four or five years down the road."

Then and Now

Hedden notes that he works in a different world than the one in which Sam Spence labored in the '60s, '70s and '80s. "One of the major differences between Sam and me is that Sam came to NFL films after having an established career as a composer for films and television. My background was more of a singer-songwriter or jingle producer, which is much different task; you're given 30 seconds of videotape and you're scoring to pic-

SPORTS FILM HAD MUSIC SET TO IT—NOT THE MUSIC, BUT A MOVIE THAT TOLD A STORY

of his duties were to have been simply handling the company's library of recorded music, Hedden's capabilities as a composer soon got him work writing new music.

"One of the early projects that I did was a film called *75 Seasons*, a history of the NFL, and the film was successful and won a number of Emmy awards, one of which was for Best Original Music," says Hedden. "After winning the Emmy award, Steve Sabol developed enough confidence in me to really let me develop the music department again back to its grandeur of the 1970s."

One problem for Hedden and the company has been the fact that NFL Films is no longer the only game in town. "Now there's hundreds of weekly football shows, so it's a tough era to measure ourselves in. Our ratings originally were huge compared to what they are now, just because of the deluge of material that's in the marketplace. It was a time when Sam was cranking out great music, and there were a lot of other composers with NFL films, but Sam is the one who really created the musical identity of the NFL. I looked at this great catalogue of music lying there languid, and all this new production going on and no new music happening for it, and slowly built the music department back into a professional staff of musicians as opposed to editors or filmmakers."

Hedden is clear about his job and the work of the company in general. "What we do is add value to the league by winning the Emmy awards and presenting pro football in this glorious, legendary kind of way. We don't make any pretense of being journalists here; we're mythmakers and it's a propaganda machine."

While Hedden and his partner Dave Robidoux produce new music for the football season on a yearly basis, the methodology still involves creating cues that are designed to be used as library music. "The turnaround time during football season is very short, so most of the people here prefer to work either without music at all and let the music cut into their films, or they start with music and cut the pictures to it. Every shot has a point of view and has to tell the story of a team's great comeback or the downfall of a coach, and the music is really what tells that story. So during the off-season, this pile of music gets produced that covers a range of emotions and musical styles,

ture. Coming to it from that production angle, I think I brought more polish to the process. Working with electronic instruments and integrating them into orchestra, that aspect of production and writing was something that Sam had experimented with, but for him it was later in his career and it was something he was trying as something new. For me it was how I made my living. So to have the ability to hire an orchestra was great because I didn't have to be limited to what I could do on computer. I also had Dave Robidoux coming in hot on my heels and working so closely with me that there was friendly competition. He's a phenomenal MIDI programmer and a great guitar player; to have him right there beside me, there was never the chance I was going to kick back and coast on my laurels. We bounce ideas off each other and push each other to the next level."

Despite the differences, Hedden's working relationship with Steve Sabol mirrors the one undertaken by Spence. "Steve is the creative inventor of NFL Films' style, and it's like working for a film studio because there's a right and a wrong way to do things: the right is something Steve's going to like and the wrong is something he isn't. Our job is to make Steve Sabol-style films, and when I write a piece of music, I know it has to pass that certain test. I understand innately what he is and isn't going to like, and that comes from being a fan of his when I was a little kid and watching NFL Films shows on TV, and playing football. I played football in high school and I know what it feels like to be on a football field and have butterflies in your stomach or to be hit from the blind side or make an interception. So to watch a film of it, I can get inside the point of view the



Two generations of NFL composers at the podium; Sam Spence (opposite left) in a recording session; Tom Hedden (above) at Super Bowl XXXI



WE'RE AMPLIFYING THINGS ONTO A GRAND SCALE WE NEVER LOOK AT IT LIKE A GAME;

The current lineup,
(left to right):
Composer Hedden;
Engineer Jerry
Mahler; Composer
Dave Robidoux,
Orchestrator
Scott Smalley

producer is trying to make. I know how to get the goosebumps on the person watching television. We're amplifying these things onto a grand scale and there's no such thing as hyperbole; you're taking things that last five seconds and stretching them out to last 25 seconds and putting them on a huge stage. We never look at it like a game; it's always like a war metaphor."

On difference Hedden finds is that he is not asked to recreate specific pieces of music as often as he believes Sam Spence was. "I think we're given a little bit more freedom than Sam was because we're in the building with the directors, whereas Sam was on another continent and they had to be much more specific with their directions to him. We are always striving for the feature film model, but it's not so specific as 'Here, listen to these scores.' Steve might pass me in the hallway and ask me if I've heard a specific score. Obviously action films and people like Hans Zimmer, John Williams... Danny Elfman is a god to Dave and me, but you have to take into account the fact that we're not always making the blood spurt through the earholes. A lot of times we're focusing on old pros looking back at their careers, or congratulations of the mother of a player, or the stories of families; we're constantly trying to break the mold of just pro football, so I like to experiment with other models.

"A lot of the people I just named came to film scoring from other backgrounds, from experimental music or pop music or jazz, and I think to set your mark at Michael Kamen is wrong, because Michael Kamen is the rock and roll sensibility brought to orchestra. I love what he does, but I like to find those same models myself and then look at a band like King Crimson in the early '80s and what they did with guitars and the way they would use phasing patterns; I love to think of the string section as my guitars. Or you get nine percussion players in the room and try to create this thunderous power, because big, thunderous music is always going to be useful to NFL Films."

After getting a dual degree in Film Composition and Music Engineering, David Robidoux joined NFL Films as an audio engineer. "Right away Tom had been rekindling

the original music idea at NFL Films, and he asked if I would write on the side. That went on for a couple of years until it got to be so much, and the original music was expanding. So he asked me if I would write full time."

For Robidoux, part of the challenge has been to update the NFL sound while retaining its basic power and appeal. "I think film scores to movies have evolved, and Steve says that we're one of the last great Hollywood film companies, so we look at and are inspired by what's going on in movies today, the same way Sam was inspired by movies when he worked. Sam definitely had set up an underlying power and toughness to everything, even if it was a sentimental piece. Our music is maybe a little more

in your face with a lot of rhythms and percussion; he used a lot of timpani and marches. We're definitely inspired by him, we've just tried to modernize it a little bit. The only thing that we've done that's retro is some marches, which Steve is really inspired by; we haven't done any big band stuff but I think that would be great to do. Sam's stuff is so widely used in our building that it would be a waste to do something that just sounded like him."

Another important element in the mix has been orchestrator and conductor Steven Scott Smalley, a veteran craftsman who's worked on some of Hollywood's biggest orchestral scores of the '90s, particularly for composer Basil Poledouris. Smalley notes that his connection with large-scale, brassy scores was exactly what the NFL crew was looking for. "They had seen my name as orchestrator on some of the albums that they like, like *Batman* and *Lonesome Dove*, and they thought that was the perfect combination of styles. They needed a conductor, too, and I conduct, which is the greatest job in the world. We had a great time doing *75 Seasons*, which was grueling only because we recorded in Salt Lake City, and the nature of football music is that it has to be full-on brass, full blast. I was finding that after the first 20 minutes of the first hour the brass players were dead. We had to really cajole them into playing the most aggressive quality they could possibly muster."

Smalley just finished recording music for the 1998 football season at Abbey Road studios in London, with the Sinfonia. "We did an hour of music on the last sessions. By now they're getting really good at this; we had all engines on and it was the most incredible sound I've ever heard from an orchestra. I had been raving about London to them for years and on the first cue we played, Tom and Dave were both hitting the ceiling. Up until then they really hadn't worked with a top-drawer orchestra. I know the London Sinfonia so well that I can just write to the top level of their capabilities and they come through like gold every time."

Even a veteran like Smalley was able to try out some new approaches to recording the orchestral layout during the NFL sessions. "The first day we got to go into the big

room; one day out of the week we got to be in Studio One at Abbey Road, so we did six pieces and it was just glorious, and then we had to break down the orchestra and do two days of strings and so on in smaller rooms. We were worried about the sound but it turned out that the sound on the smaller sessions was superior because you could control everything in the mix. You don't have any brass in the string microphones, so you could hear full-blast brass and still hear every note of the strings. I was surprised, but there's really a case for doing it that way when the music is screaming. It's strange because a lot of times the different sections have to hear each other to catch the dynamics of what is going on, but this was perfect."

Smalley's work with Hedden and Robidoux reveals exactly what he's talking about: incredibly crisp performances and an incisive segmentation of the orchestral sections, showcased in music that captures the spirit, if not the style, of Sam Spence's groundbreaking work for the franchise. It's music that's supremely masculine with its percussive flourishes and heavy, striding rhythms, but it's also deeply emotional, pausing to reflect on both giddy triumph and bitter failure. It's a manly struggle indeed, and one every Sunday couch potato should find stirring his dormant, primal blood. Or as Smalley puts it, "It's just great to sit down and do an hour of gladiator music."

FSM

AND THERE'S NO SUCH THING AS HYPERBOLE; IT'S ALWAYS A WAR METAPHOR

Smash Palace

NFL Films: The Power and the Glory ★★★★

SAM SPENCE

Narration by JOHN FACENDA
Tommy Boy TBCD1269
36 tracks - 51:32

Here at *Film Score Monthly*, probably 90% of our readers are male. We do not regularly play up this fact, because we want to be more inclusive of our audience. But for this one time, this is football we're talking about, and we can face it: we're men. Men love football. This game is all about huge men who smash into each other, and I think I speak for all men when I say that smashing, as a concept, is one of the greatest things in the universe. It's just a primal urge, but nowadays a forbidden one. Football is a holy validation of this masculine impulse, as well as a vicarious way to experience it.

Over the years, men have built up legends about football: great players, teams, plays, rivalries, coaches, etc., and nothing has encapsulated the history and emotions of the sport like NFL Films. These grainy programs were a staple of the broadcast airwaves long before the cable universe provided highlights on a round-the-clock basis, casting games new and old in a mythical light and telling men and boys everywhere that they weren't wrong to love this stuff. Balletic receivers, beaming quarterbacks, goon defenders, mortified goats, and cursing coaches all

received their due as theatrical icons. My all-time favorite NFL highlight involves a crucial game decided by a pass which bonked off of a player's head into the arms of a teammate who ran it for the winning touchdown. It is known as "The Immaculate Reception," and if you were wondering where this review is going, that pretty much sums it up.

Crucial to the success of NFL Films has always been the thunderous music. Today, sports highlights play over thumping techno beats, but these productions had the classic, acoustic band sound of documentaries made prior to the video age. Sam Spence is the man responsible for these great library pieces, which are today etched into the consciousness of all grown-up little boys who used to watch these things. Spence's cues have the same effortless feeling of some of the greatest film music, with an almost Mancini or Barry breeziness to their melodic lines. At the same time, they pack the forceful orchestrations of college marching bands, big band brass, occasional Mancini/Hefti-style jazz and rock, and Hollywood symphonies, altogether delivered with the sincerity of a 300-pound lineman coming to take you down. Yet somehow the tracks retain a clarity almost like the best of the spaghetti westerns (even while sounding little like those scores)—they're just so straightforward.

Selected Spence cues were previously pressed on LP by NFL Films in the early '70s, now collector's items, but this CD is the

first digital incarnation of this classic material. It's a brilliant package: Spence's cues are prefaced by narration excerpts by John Facenda, the old-school Philadelphia newscaster who became the voice of NFL Films. Facenda's voice is the appropriate mix of authority and drama; sweet and bitter at once, it's like the musty scent of a favorite old jacket. His excerpts on *The Power and the Glory* cut to the chase, speaking with poetry (in some cases literally, as in "The Autumn Wind," about the feared Oakland Raiders) on such NFL staples as the blitz, the linebacker, and coach Vince Lombardi. Track 31 begins: "Pro football is a game; not a war. It's for win or lose, not life or death... but say that in the summer, for winter brings the playoffs, and a season is at stake." Facenda's excerpts on the CD are presented over a collage of game sounds or quotes, the actual Spence cue it accompanied, or more contemporary music by NFL Films' current composers, Tom Hedden and David Robidoux. (Hedden also contributed two of the music-only cuts.)

Together, Spence and the late Facenda are The Real Deal. If there's one shortcoming to Spence's tracks, it's that they occasionally get too close to their obvious film inspirations: "Magnificent Eleven" is one thing, a cool homage which, as a tribute to Spence's musicianship, actually sounds like some other melody Elmer Bernstein might have written; similarly, the *Patton*-style trumpets which kick off the CD can be excused.

However, "The Equalizer" is barely disguised *Lifeforce* (Mancini), and "Salute to Courage" is for all intents and purposes

The Last Starfighter (Craig Safan).

For material of varying age, the sound quality is remarkably good throughout, and the editing well-crafted. I just think it's awesome that there's a CD of football highlight music. For many of the cues, you can visualize the narrative: the despairing losing player, with his head in his hands; the rapid-fire assortment of receivers being creamed, the football dislodging into packs of wide-eyed players; or the heroic moments of a fourth-quarter drive. Besides Facenda's inimitable proclamations, there are classic sound clips, like coach George Allen, who says how losing is like dying a little: "You die inside, a portion of you. Not all of your organs... maybe just your liver."

If you hate football and have never seen these documentaries, this CD might strike you as a pile of lousy knock-offs. However, if all of this is stirring your ancient memories of grainy highlight films, let alone running, tackling and catching a football, you'll love this celebration of music, image and sport.



—Lukas Kendall

THE GOLDSMITH VARIATIONS



TIt's such a good idea, someone was bound to think of it sooner or later: Take some of the best studio musicians in the world, people who routinely perform major film scores in the recording studio, assemble them into an orchestra, and let them do their thing in the concert hall. This idea became reality on October 4, 1998, when Jerry Goldsmith raised his baton at Carnegie Hall to conduct the debut of the New York FILMharmonic Orchestra (NYFO), a group of 92 of New York's finest studio musicians, collectively credited with performing more than 125 film scores over the last 30-plus years. As one might expect, the caliber of performance was superb.

Although the concert took place in Manhattan, the event had a distinctly Hollywood feel. Luminaries in the audience included author Michael Crichton, director Adrian Lyne, and composer Howard Shore. The orchestra members looked stylish in neckwear provided by Perry Ellis. Goldsmith himself, a native of Los Angeles, looked appropriate with his perfectly coifed ponytail and deep tan. The post-concert reception was held at Planet Hollywood; nothing too exciting happened there, except when the fanfare from *First Knight* blared from the loudspeakers to announce Jerry Goldsmith's arrival, giving everyone a jolt.

The NYFO's all-Goldsmith concert featured music from more than 25 of the composer's film and television scores. The first piece performed was the only non-film/TV work on the program, Goldsmith's "Fanfare for Oscar," written for the Academy Awards ceremony. It's an invigorating piece and the orchestra's bravura performance captured everyone's attention.

A NATURAL SHOWMAN

Before leading the orchestra in music from *Star Trek: First Contact*, Goldsmith addressed the audience with a few words. His relaxed, amusing commentary throughout the concert was almost as entertaining as the music itself. Goldsmith's first big laugh came when he ridiculed the typical concert-hall entreaty to "please refrain from coughing," suggesting that since he's used to hearing his music accompanied by lots of sound effects, "if you want to cough, go ahead." When the audience in the

nosebleed section complained they couldn't hear him, Goldsmith took his microphone off its stand and held it close to his face. "I feel like a Vegas night-club act," he cracked. It was a thrill hearing Goldsmith's majestic *Star Trek* theme performed live by an orchestra that understands how to play this kind of music: a perfect studio recording come to life.

Next on the program was Goldsmith's Medley of Motion Picture Themes, comprised of music from eight films. Goldsmith mentioned his poor Oscar batting average, noting that seven of the films in the medley were nominated for Academy Awards, with not a single win among them. After a big, brassy opening, his simple love theme from *The Sand Pebbles* unfolded, followed by a jazzy, syncopated waltz from *Chinatown* with its trumpet solo performed magnificently by Dominic Derasse, the orchestra's co-founder and principal trumpet player. Next came the rousingly patriotic *Air Force One*. Things quieted down with the gentle lyricism of *A Patch of Blue*, leading to a straightforward presentation of Carol Anne's theme from *Poltergeist* in a heavy arrangement that diminished some of its charm. The grand and dangerous waltz from *Papillon* was followed by a hypnotic excerpt from *Basic Instinct*, and climaxed with the crashing, exotic sounds of *The Wind and the Lion*.

Next came the highlight of the concert—the moment when main themes gave way to real dramatic underscore. Before conducting three excerpts from *Planet of the Apes* ("The Search Continues," "The Clothes Snatchers" and "The Hunt"), Goldsmith talked about his unconventional orchestration for the piece, asking a French horn player to demonstrate by blowing through his instrument without tone, and a bass clarinet to make his instrument squeak. (The mixing bowls used as percussion came courtesy of Planet Hollywood's kitchen.) The powerful performance that followed did full justice to Goldsmith's brutal, driving score—brass thundering out those brilliant off-kilter rhythms—although the lack of a ram's horn was a noticeable debit.

The first half of the concert concluded with music from *Rudy*

and *Hoosiers*. Goldsmith related how the real-life Rudy, a Notre Dame football alum, attended that score's recording sessions. One afternoon during a break, Goldsmith heard the orchestra strike up the Notre Dame Fight Song. He turned around and saw Rudy himself conducting the orchestra. The NYFO gave a nice rendition of Rudy's gentle theme, followed by the chest-swelling Americana of *Hoosiers*.

The second half of the concert began with the "Main Title" and "Arthur's Farewell" from *First Knight*. Surprisingly, this seemed to bring out Goldsmith's most emotional conducting. The orchestra responded with a convincing performance of the music in all its solemnity and heraldry.

Next came "Tiny Creatures," an effective coupling of the toy march from *Small Soldiers* with the rambunctious *Gremlins* theme, which included a snippet of Gizmo's lullaby. Before conducting the piece, Goldsmith explained that after his non-speak-

composer he wanted a lot of French horns in the orchestra! While Goldsmith's "Suite from *Mulan*" was somewhat overwhelming, the melancholy romance of *The Russia House* was far more affecting. Introducing the piece, Goldsmith related how, upon meeting Sean Connery at the film's wrap party, the star said, "Jerry, I want your hair." In his next film, the forgettable *Medicine Man*, Connery sported a very Goldsmith-like ponytail.

THAT'S NOT ALL, FOLKS

The last item on the program was "The Generals," featuring music from *MacArthur* and *Patton*. Before the orchestra could get to it, someone in the audience shouted: "Play *The Omen*, Jerry!" Goldsmith's reply: "We need a choir for that!" "The Generals" provided a rousing conclusion to a memorable concert. For an encore, Goldsmith conducted his spicy tango from *Six Degrees of Separation*. When



JERRY DASHED OFFSCREEN AND ONSTAGE TO CONDUCT THE NY FILMHARMONIC DEBUT AT CARNEGIE HALL LAST OCTOBER. AN EARWITNESS ACCOUNT BY JAMES MILLER

ing cameo in the first *Gremlins*, he was given a more substantial cameo in *Gremlins 2* with one immortal line: "Is that a rat?" Although the sequel did less than blockbuster business in the U.S., *Gremlins 2* was an even bigger hit in Europe than the first film. Goldsmith cheekily suggested that the sequel's success abroad had something to do with his brilliant line reading, leading him to conclude, "Americans do not appreciate good acting."

Introducing his Medley of Television Themes, Goldsmith commented that in writing for TV, the one thing all the myriad producers agree on is that the music should be so distinctive that people rummaging through their refrigerators during commercials will, on hearing it, run back to their sets. Goldsmith's television medley may not have been profound, but it did offer ample proof of Goldsmith's skill as a clever tunesmith. The medley began with the catchy theme from *The Man From U.N.C.L.E.*, followed by the sentimental singsong of *Dr. Kildare*, the playful rhythm of *Room 222*, the stately *Star Trek: Voyager*, and the homespun Appalachian energy of *The Waltons*. The medley came to a bouncy, toe-tapping conclusion with the theme from *Barnaby Jones*.

Before conducting his "Suite from *Mulan*," Goldsmith commented that the film's Chinese setting reminded him of a fellow film composer who was working on a film set in France. A producer on the film, thinking himself musically literate, told the

that wasn't enough to satisfy the audience, and having run out of music to play, Goldsmith asked what the audience wanted to hear again. Someone cried, "Write something!" but the more practical favorite was *Star Trek*, so *Star Trek* it was.

Throughout the concert, the New York FILMharmonic remained fully invested in the music, balancing rich sonorities with precise attacks. Goldsmith conducted with economical gestures; no grandstanding for him. As thrilling as it was to hear his music performed live by a first-rate orchestra, even more exciting is the news that this is but the first of many NYFO concerts. The orchestra bills itself as "the first organization dedicated to broadening public appreciation of classical music through the utilization of film scores." Members of the NYFO will go out into the New York community to educate children, senior citizens, and special interest groups about "the beauty and power of film music." Future concerts will feature guest speakers such as composers, directors and actors, as well as programs devoted to individual composers and genres. Already, a horror concert is planned for Halloween and a romance concert for Valentine's Day. With its successful debut at Carnegie Hall under Jerry Goldsmith, the NYFO is off to a promising start.

FSM
For information about future NYFO concerts, write and ask to be put on their mailing list: New York FILMharmonic Orchestra, 1501 Broadway, Suite 1601, New York NY 10036.

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

Star Trek: Insurrection ★★★½

JERRY GOLDSMITH
GNP/Crescendo GNPD 8059
11 tracks - 41:29

Goldsmith's latest *Star Trek* outing will either delight fans of *Powder* or infuriate partisans of *Star Trek: The Motion Picture*. What it boils down to is a meeting of the minds between Goldsmith's epic sensibilities and the subtle, textural approach favored on the *Next Generation*, *DS9* and *Voyager* series. While containing the expected (brief) appearances of Goldsmith's march theme and Klingon motif from *ST:TMP*, the majority of *Insurrection* is based on two new themes: a sweetly pastoral melody for the movie's agrarian Ba'ku humanoids and their planet, and an all-purpose action motif similar in approach to Goldsmith's *U.S. Marshals* theme. There's also a sneaky variation on Goldsmith's *Capricorn One* conspiracy motif for the film's opening sequence of Federation scientists spying on the peaceful Ba'ku village from a concealed "duck blind" made invisible by cloaking technology.

The score is satisfactorily supportive in the film, adding excitement to a number of elaborate action sequences and bringing a still, haunting quality to a couple of scenes involving the Ba'ku's ability to seemingly make time stand still. (Anyone notice how every other *Trek* movie Goldsmith scores involves an "Eden" planet? Just as his "God planet" music in *The Final Frontier* was a close cousin to *Legend*'s later tracks, his opening "peaceful village" music in *Insurrection* recollects the corresponding fairy motives of that 1985 score.) As in *First Contact*, Goldsmith's *TMP* title march is alternated with his gentle Ba'ku theme for the end credits, starkly contrasting the composer of 1979 with that of 1998; however,

as if to smooth out the sharper edges of his earlier style, Goldsmith has modified the playing of the brass line so that some of the most accented notes are now played much more softly.

On CD, *Insurrection* is a more congruent listen than Goldsmith's *Star Trek V* and *First Contact* scores due to the lack of the leitmotif approach he took in those films; the new score's balance of pastoral and driving jeopardy forms a more seamless organic whole. Goldsmith as always impresses with his instincts for scoring *ideas* as a way of avoiding clutter both musically and in terms of the story and characters—with one broad, simple stroke, his Ba'ku theme explains the culture both emotionally and intellectually. The downside is that the material is not particularly mindblowing or inventive in the context of Goldsmith's immense canon. Whereas in *Star Trek: The Motion Picture* he was scoring a universe, and in *Star Trek V* he was at least scoring a bizarre, campy adventure, in *Star Trek: Insurrection* he's scoring a franchise. —Jeff Bond

Enemy of the State ★★★

TREVOR RABIN &
HARRY GREGSON-WILLIAMS
Hollywood HR-62160-2
17 tracks - 54:10

You know you're in Jerry Bruckheimer/Tony Scott territory when the high-tech surveillance technology is the least ludicrous element of the story. For a change I'm not going to bash this movie just because it's popular: *Enemy of the State* at least carries through on its premise, has an engaging lead performance by Will Smith, and clever nods to *The Conversation* (1974), where Gene Hackman's character here is basically the paranoid, shy Harry Caul of Coppola's art-film triumph resur-

rected as an action hero. It's sad to see another classic movie reduced to throwaway references, but in 25 years we'll look back at these Bruckheimer films the way we see the Charles Bronson crime films from the early '70s.

The miracle of evolution (and the requirements of advertising) has brought us musical gestures which are automatically, intrinsically "scary/exciting" to organic lifeforms. Number one: fast, loud percussion. Number two: the minor mode, be it in obsessive piano motives (thank you, *Presumed Innocent*, the elegant grandfather to this cliché), pulsing low strings or large orchestral pronouncements. Number three: electronic whiz-bangs and clicky-clickies. This pretty much informs the Darwinian triumph of the action-suspense-score that is *Enemy of the State*, and when it's not propelling chases into nail-biters, it's laying down atmosphere with a sleazy Eric Serra vibe.

many of them extremely fast. Fast, shifting tempos are risky to attempt in film: the music can draw too much attention to itself and pull the audience out of the environment (a speed-trap Maurice Jarre has often blasted though). Here, not only is the music too fast, but the visuals are sped-up too—recall how slow-motion in film immerses you into the environment, but fast-motion (like in a comic slapstick sequence) takes you right out of it. Together in *Enemy of the State*, this violation of cinema etiquette stands as a metaphor for the high-tech Big Brother world of the-future-as-today: we see through the eyes and hear through the ears of the computers that run our lives and too easily fall into the wrong hands, and are taken aback by our human shortcomings—precisely the paranoia the movie exploits.

—Lukas Kendall

Mighty Joe Young ★★★½

JAMES HORNER
Hollywood HR-62172-2
12 tracks - 73:04

The opening of James Horner's *Mighty Joe Young* score sounds like *The Abyss* (which was inspired by Horner's *Brainstorm*) in the jungle, with a treacley choir warbling out a kind of "ooowaaaah" paean (the same three-note, two-chord theme that opens *Willow*) to the African veldt before a warm melody emerges for shakuhachi flute. What's interesting about the later jungle cues other than some staccato low-end piano (and a pretty *Lion King*-style African tribal song) is some bass slide whistle effects right out of *Planet of the Apes*. The bass slide whistle is hardly a copyrighted instrument, but applying it to another movie about apes would seem to be a joke on Horner's part if I didn't know that he had "never heard of Jerry Goldsmith" before



he got into film scoring. Indeed, all these years later, one hears in the opening track's melody how indebted Horner still is to Goldsmith for his plan of attack to an emotional theme.

With its stately horn playing and sprightly, brassy action licks, *Mighty Joe Young* seems to be Horner making the case for himself more than ever as a lower-case John Williams. What he does have in common with Williams is that he's an impeccable tunesmith and craftsman, which means that even though this album is overloaded with lengthy sneaking-around cues, they stand up well enough by themselves as enjoyable listening—there are just too many of them to sit through.

What's really missing here is any sense of the primitive power of the awesome creature that is Mr. Joseph Young of Africa. There's plenty of running around in the jungle, but the approach is of the PC "innocent creature vs. corrupt mankind" variety, with Horner's strings keening over the injustice of it all as Joe high-tails it through the jungle and the Los Angeles 101 freeway in an attempt to escape evil white hunters. In that respect, the action music isn't all that different from what was obtained in the climactic segments of *Titanic*. The upside is that Horner is comfortable enough with his style that *Mighty Joe Young* doesn't contain any glaringly obvious borrowings from other composers; the downside is it's not terribly distinctive, despite a moving confluence of the opening melody and the African song at the film's wrap-up. Call it *Sleepy Joe Young*....

—J.B.

Armageddon ★★★

TREVOR RABIN

Columbia CK 69689

18 tracks - 50:13

I've slowly been told why James Horner's *Titanic* score sounds like Irish music enough so that I'm either convinced it's for a good reason, or too apathetic to argue. However, I'm not clear why the opening of Trevor Rabin's *Armageddon*

track 9, "The Launch," sounds Irish, and in fact seems to have a lot of the same vocal and instrumental approaches as the Horner score. Rabin's sweeping emotional theme uses the same kind of hook as Bruce Broughton's melody to *Lost in Space* from earlier in 1998, but while everybody but me seemed to hate the *Lost in Space* score, fans seemingly launched million-man marches to get *Armageddon* released.

I'm not a big fan of James Cameron's *Titanic*, but at least it didn't hit me over the head with its obviousness quite as much as *Armageddon*, which is one of those Jerry Bruckheimer/Michael Bay action frenzies that's like having a guy continually shaking you by the shoulders and screaming in your face "Are you excited yet?!" After 20 minutes of being in a state of continual excitement you're pretty much ready to take a nap, with any further exciting developments the equivalent of white noise.

With *Con-Air* and *Enemy of the State* under his belt, Trevor Rabin has become an expert at this kind of manipulation, cannily employing his background in rock music to infuse the score with a "go for it!" '80s sensibility, full of wailing power-ballad guitars and pulsating electronic textures that sound a lot like the background scores to the *Babylon 5* TV series. Rabin's melodic sense is a little more evolved, however, and there are involving sections to *Armageddon* that definitely play better when you're not watching American flags waving in slow motion and people of all races bonding American Express-style under the shadow of an approaching meteor.

Somewhat less enjoyable are the comic blues-rock numbers that underscore hilarious sequences like Bruce Willis's pursuit of Ben Affleck with a shotgun on his oil rig, or the rag-tag bunch of misfits Willis gathers making demands on the U.S. government in return for their asteroid-destroying ser-



vices. The *Crimson Tide*-style action pulsations still rattle, but my resistance must be breaking down because I can see why people enjoy this stuff. Cues like "Long Distance Good-bye" function something like Enya put to dramatic use instead of as music to go to sleep by... which, again, was what *Titanic* was all about.

—J.B.

Pleasantville ★★★★

RANDY NEWMAN

Varèse Sarabande VSD-5998

17 tracks - 31:08

Pleasantville involves two modern-day teens (Tobey Maguire and Reese Witherspoon, in excellent performances) being injected into the static world of a '50s sitcom and bringing color to it—literally, in a brilliant, story-driven use of optical effects—by introducing sex and culture. Unfortunately, along the way, the movie jettisons its early comedic ambitions, confuses its focus of which female character is the lead (Witherspoon, or her TV mom, played by Joan Allen), and ends up as a transparent racial allegory. Newman's job is to score the characters' emerging emotions, and while his early cues are all over the map as far as tone (the ones involving the ragtime or Copland-esque material), once the score develops it provides several chunky pieces of tender and evocative music.

Randy Newman used to score one movie every seven years, and people would say, "He's great! Why doesn't he score more movies?" Then he did, with varying degrees of success: the bloated comedy western *Maverick*, the animated *Toy*

Story and *James and the Giant Peach*, and the action film *Air Force One*—the latter a fiasco when Newman's score was rejected. *Pleasantville* is a reminder of why Newman is so highly regarded, and a shining example of his talent. The "alternate universe" of the movie is precisely the casting the composer needs in order to exercise his favorite styles: ragtime and early jazz (which influence the theme for the *Pleasantville* "TV series"), Americana (as in the apple pie values of the world-within-the-show—best exemplified by his rousing theme for the kitten-rescuing firemen), and an almost Golden Age sentimentality. More than his cousins David and Thomas, Randy grew up in the presence of uncles Alfred and Lionel at 20th Century Fox, and his scores show an affection for the lost art of Hollywood symphonic scoring. This is part of the problem in his animated scores, which seem overly interested in technical proficiency, but makes him perfect for the emotional awakening of *Pleasantville*, which deals with broader gestures.

We take for granted that film

music, as music, used to have beginnings, middles and ends, with colors and counterpoints uniquely associated with specific passages. There have been dozens of "feel good" scores in the last year alone, all with crashingly emotional melodies and climactic moments—and they all stink. *Pleasantville* is like a John Williams score in that it does not merely ape instrumentation, but provides real pieces of music. There's only one fly in the ointment, which is that the primary "awakening" theme is clearly based on Danny Elfman's *Edward Scissorhands*, with the same I to iii progression also heard in John Barry's *Peggy Sue Got Married*—it's gotta be white-bread suburbia that simply sounds this way to film composers. Director Gary Ross practically took the blame for forcing Newman to imitate the temp while introducing the composer at a recent ASMAC event.

Pleasantville the film also boasts a bunch of songs, which, while mostly classic works cleverly placed, contribute to its awkward shifts in tone. They are collected on the song album from Clean Slate/Work/Sony Music Soundtrax (*OK 69626, 12 tracks, 47:44, ★★★★*), headlined by the Fiona Apple performance of Lennon and McCartney's classic "Across the Universe." It's such a great song, it almost doesn't matter who sings it, and I like this new version. Apple also sings "Please Send Me Someone to Love," not used in the film. Elvis Presley, Buddy Holly and Miles Davis (playing the classic "So What") are among the other artists represented; one of the clever, subtle things about the songs is that they progress from real '50s antiques to some of the most famous signposts of the modern era to come. Dave Brubeck's "Take Five," for example, a huge hit in the previously alien time signature of 5/4—the same thing that distinguishes classic TV themes "The Man from U.N.C.L.E." and "Mission: Impossible"—slyly underscores a long sequence of Maguire's character casually introducing litera-

ture to amazed diner patrons. And all you need to hear is Elvis's voice to know that something's a-rockin' in this formerly static environment.

The song album is capped off by an 8:11 suite from Newman's score (either the end title edit or a close cousin thereof), which as a concise statement of his themes almost tops the score album. Both CDs come recommended from this engaging, sophisticated film, which will likely develop a cult audience in the years to come. —L.K.

Babe: Pig in the City ★★½

NIGEL WESTLAKE

Geffen GEFD-25310

16 tracks - 41:00

Babe: *Pig in the City* is directed by George Miller, who, along with Mark Lamprell and Judy Morris, also co-wrote the first *Babe* film. This *Babe* is a darker, richer production. Farmer Hoggett is injured in a fall, so to save the farm, "the Missus," Babe, the goose, and three singing mice travel to a big city with a composite skyline of every city you've ever seen—lacking are only the onion-shaped domes of the Kremlin. Babe is lost and finds new friends among city animals. In fact, Babe gets so lost, this film could have been titled "Babe at the Circus."

The soundtrack, with narrator Roscoe Lee Brown, is arranged so it tells the story. The film begins and ends with Randy Newman's song and lyrics (sung by Peter Gabriel), "That'll Do," which is what Farmer Hoggett says to mean "well done." The Black Dyke Mills Band provide instrumentation and Newman's lyrics typify such calming thoughts as "a kind and steady heart" and "a little courage goes a long, long way."

Nigel Westlake, who scored the first *Babe* film, records the music for tracks 2, 3, 6, 9, 13 and 15 with the Melbourne Symphony Orchestra, while Ed Shearmur conducts the London Metropolitan Orchestra for tracks 1, 11, 14 and 16. Westlake has an urgent "I'm in the big



Victorian drama *Wilde* come off as flamboyantly as its subject matter, the great playwright and poet Oscar Wilde. The film covers Wilde's homosexual obsession with Lord Alfred Douglas, which eventually destroyed the poet's marriage and led to his imprisonment after he unsuccessfully sued Douglas's father, who had publicly accused him of sodomy, for libel. It's a grim tale, but Wilde's history was that of a man who was never less than brutally honest about life's darker side, yet who paradoxically had a fervent love of beauty and a wildly romantic nature (there's a cogent quote on the back of the CD from Wilde that sums up his philosophy: "We are all in the gutter, but some of us are looking at the stars").

Debbie Wiseman's score, written for a large mass of strings with some solos from woodwind, flute and piano, manages an Elgar-like pomp and circumstance with some beautifully congruent melodies and a few surprisingly energetic passages early on before the tragic dimensions of the story begin to overwhelm the narrative. The album features excellent liner notes by John Williams—not the composer, but the editor of *Music From the Movies*.

—Jeff Bond

The Siege ★★★

GRAEME REVELL

Varèse Sarabande VSD-5989

12 tracks - 29:50

"**O**n November 6th, Freedom Is History" blared the ads to *The Siege*, leading one wag to comment, "On November 12th, *The Siege Is History*." Ed Zwick's follow-up to *Courage Under Fire* was a thoughtful "what if?" story of terrorist attacks on New York City and the martial law that ensues; unfortunately, its disparate elements of social commentary, suspense and action failed to gel into anything more than a big-budget HBO special.

Director Zwick ended his relationship with James Horner in favor of America's latest in stealth-composing technology adopted from a foreign national:

Wilde ★★★★

DEBBIE WISEMAN

Sonic Images SID-8813

21 tracks - 55:35

In an era when most period and art-house film scores tend to err on the side of subtlety, it's refreshing to hear Debbie Wiseman's lush score for the

Graeme Revell. Revell has been scoring films for ten years now, and has quietly become one of the most sophisticated producers of electronic and acoustic blends; like Trevor Jones, he has a knack for including electronically manipulated sounds which don't lose their resolution but maintain their integrity as *musique concrète* in a larger, world-music environment.

The Siege is a little like *Ronin* in its everything-plus-the-kitchen-sink palette: synths, orchestra and a duduk. Unlike *Ronin*, Revell's score does not venture into rock rhythms but instead builds pensive layers of mood through its minor-mode string writing and Nona Hendryx's Arab-flavored vocals. "The Blue Bus" is a highlight: only 1:24 long, it underscores the build-up to a bus explosion (you know, the big surprise moment shown in every trailer) with what sounds like packing bubbles or caps bursting, enveloped in the larger crescendo.

The Siege is ambitious in its avoidance of Michael Kamen-style symphonic licks; it will be interesting to observe in the coming years if this type of movie music is seen as the most progressive the '90s had to offer, or if it is completely dated. While its use in the movie was "sophisticated" yet predictable, one interesting choice was how the most prominent, pensive Arabic theme was ironically used for Hub, Denzel Washington's FBI character.

—L.K.

A Bug's Life ★★★½

RANDY NEWMAN
Walt Disney 60634
20 tracks - 47:40

Randy Newman's a busy guy: a 4CD anthology box set just released, a new vocal album for Dreamworks on the way, and no fewer than three film scores on the go: *Pleasantville*, *A Bug's Life*, and the upcoming *Toy Story 2*. *A Bug's Life* is from the Pixar and Disney team that made *Toy Story* and has a plot vaguely reminiscent of *The Magnificent*

Symphony Paradiso

NINO ROTA: Symphonies Nos. 1 and 2 ★★★★

OLE KRISTIAN RUUD, COND.

The Norrköping Symphony Orchestra

BIS CD-970 • 8 tracks - 63:18

Long before Nino Rota achieved international fame with his score to *La montagna di cristallo* (1949), and even longer before his long-term association with director Federico Fellini, he was an earnest composer of concert music who turned his back on modernism. This may have closed the doors, at least temporarily, on his being considered a "serious" (that is to say, fashionable) classical composer. His accessibility, however, probably played an important role in his becoming a film composer in high demand.

The two symphonies recorded here (there are two others as well) apparently never have been recorded before, an astonishing fact given their immense attractiveness. Rota wrote them while he was in his 20s and recently returned from the United States, where he acquired formal education, experience, and advice. (One of his mentors there was conductor Arturo Toscanini.) Both symphonies are fresh and pastoral, but there is a subtle change of attitude from the First to the Second. The First shimmers in the gentle warmth of musical impressionism very much akin to that heard in Vaughan Williams's Third and Fifth Symphonies. (Rota's

Seven; it's not surprising, therefore, that Newman's score sounds like a cross between *Toy Story* and *Maverick*.

The album opens with a terrific song, "The Time of Your Life," written and performed by Newman himself—it's infuriatingly catchy, and you'll remember it for the rest of your life even if you only hear it once. The guy's got class; pencil it in for an Oscar nomination already. The rest of the score is not so memorable, and therein lies its problem. Newman's attitude to scoring animation has been the same for each film he's done: to Mickey Mouse the action 100%, which means there are an awful lot of short sections glued together, and the whole is not coherent enough to make this a completely satisfying listening experience.

That said, it is difficult not to be bowled over by Newman's undoubted enthusiasm, or by his everything-but-the-kitchen-sink approach. We get bouncy Americana, mock-tragedy, jazz, blues, even mock-Korngold in

symphony was written almost exactly between the two.) Although it is a mature and accomplished work, it has a big-eyed, self-effacing quality that seems to plead "love me."

The Second Symphony, whose composition overlapped the first (there were several revisions, however, one as late as 1975), is a daring step backwards. Rota wrote it after moving to take a teaching assignment in Taranto, a cultural backwater in the southernmost part of Italy. (Its subtitle literally means "From Taranto—Years of Wandering.") Here, Rota cuts loose and celebrates his musical innocence with rustic dancing, naïve popular songs, and a bubbling finale that seems to take its theme from a child's piano exercise. The Second Symphony can hardly contain its pleasure. I share its feelings. In both symphonies, there is little to prepare the listener for the irony of Rota's later film work. In fact, this is some of the least ironic music I've heard in some time. It's also a major discovery, and not just for fans of film music.

The city of Norrköping has one of Sweden's seven professional orchestras, and Ole Kristian Ruud is the Orchestra's principal conductor. It's difficult to imagine how these symphonies could get better performances than the ones that they receive here. Bis, a Swedish label, is internationally known for its thorough exploration of unusual repertoires and its excellent sound quality. There's not one thing about this release that threatens the label's excellent reputation. Avoid this CD only if you are allergic to delight.

—Raymond Tuttle

"Robin Hood." The theme likely to stick in the mind the most is the heroic, Bernstein-like western theme which crops up a good half-dozen times in different guises. The main themes of the score are all included in the satisfying five-minute "Suite" at the end.

It may not exactly be challenging listening, but one wouldn't expect that from a score such as this. Instead, it's simply delightful, contagious feel-good music. Fans of the composer's other scores are sure to love it.

—James Southall

Meet Joe Black ★★★½

THOMAS NEWMAN
Universal UD-53229
20 tracks - 51:59

The phrase "Death warmed over" is rarely used in complimentary terms; however, Thomas Newman has pulled off an exception with his score for *Meet Joe Black*. Whether or not you're convinced by Brad Pitt's unpopular turn as the Grim Reaper, Newman has not hesitated in providing the character

with a densely romantic musical backdrop. The piano-and-strings texture is reminiscent of 1996's *Up Close and Personal*, but although *Joe Black* is considerably more subtle and intimate, it does tend to suffer in remaining conservative and, dare I say it, unremarkable.

The main theme for strings and solo woodwind, first heard in "Walkaway," pushes all the right buttons and has the potential for a grand emotional climax without much development. Unfortunately, its opening four-note motif directly quotes Elmer Bernstein's theme from *The Field*—it may seem harsh to make an issue of such a distant link, but there's a certain disappointment in hearing a new theme and having it automatically lapse into an established theme in your "mind's ear." There is a similar problem here with Newman's "atmosphere" material, as in the disc's opener, "Yes." A soothing, God-like voice speaking the word "yes" and a lovely harp flourish begin the

cue, until a piano begins placing chords over a thin texture of electronics and strings—this device still works musically, but the harmonic language is close to that of Arvo Part's "Fratres." This would not even be a problem if "Fratres" were not such an often-copied work!

But these are minor gripes, and the score is infused with enough of Newman's magical touch to please his fans; a short burst of piano and chimes in "Whisper of a Thrill" is a good example. The secondary theme is simple in itself, but features a busy counterpoint of unprepared suspensions gradually increasing their intensity—this extends into a gorgeously sad string elegy in "Someone Else," and again demonstrates this composer's ability to go straight for the heart in a sophisticated manner. The score is rounded out with playful comedy writing for strings ("Everywhere Freesia") and solo clarinet ("Fifth Avenue").

Also worth noting is that *Meet Joe Black* offers some of Newman's most extended writing to date. In "That Next Place" he gives us a wonderful 10-minute finale in which both new and established themes reach an emotional conclusion—a satisfying one, but like the score as a whole, just quietly so.

—James Torniainen

The Mighty ★★★½

TREVOR JONES

Pangaea 10028 • 14 tracks - 65:46

Much of Trevor Jones's work of late has involved action-laden films like *G.I. Jane*, *Desperate Measures* and *Dark City*. His work on *The Mighty* is refreshing because it leaves behind the action style of these films; indeed, *The Mighty* contains some of the most dynamic and beautiful work of Jones's career. The film is about the friendship that develops between two outcast seventh-grade boys: one smart but crippled with disease, the other slow-witted and big for his age. Jones's music captures the tone of the boys' relationship through an eclectic blend of musical styles and

instrumentation.

The score goes from a smaller-ensemble feel ("Past Times") to soaring orchestral music ("Free to Fly") to more hip-sounding music ("Future Times"). The latter sounds almost like something you'd find on a Blues Traveler CD. But arguably the most moving piece is the gorgeous eight-minute, requiem-like "My Nobel Knight," featuring a boys choir singing a Latin text. The choral music paired with the string accompaniment creates a beautiful but somber tone. All the orchestral music is performed superbly by the ever-capable London Symphony Orchestra.

It's interesting to point out something Jones is able to do with the music: Part of the two characters' relationship in the film deals with a common interest in King Arthur and his knights of the round table. Jones is able to bring out their interest by intertwining a medieval-type sound with '90s pop. This only appears in a few tracks, but makes for an interesting listen.

Also included on the disc are three songs, one of which ("The Mighty," based on the main theme) is co-written by Sting and Jones, with the pop star providing the vocals. It comes up again, though in remix form, to close out the album.

It's good to see Jones branching out after the action rut he had been in, though even this score has scarce traces of his recent work during the few action moments. A long break from that genre may do him some good if this fine work is any indication. —Jason Foster

The Land Girls ★★★

BRIAN LOCK

Silva Screen FILMCD-300

20 tracks - 53:39

Based on Angela Huth's celebrated novel, *The Land Girls* follows the fortunes of three young British women who take manual jobs on a Dorset estate while the menfolk are away fighting in World War II. The movie examines the hopes,

One slightly bolder, darker atonal cue ("Flying/Passion/Frustration/Crash") acts as a depiction of Joe's disappointment at being unable to leave the farm and fulfill his dream of joining the air force; it reaches a disturbing conclusion as a wounded German Luftwaffe jet nose-dives into one of their fields. There are also a couple of traditional English folk melodies ("Speed the Plough") and Glenn Miller-style dance tunes ("Lucky Glen/The Sidelong Slide"), written and arranged by Matthew Scott, which add energy and a touch of rural charm.

The CD is presented wonderfully, and special mention should go to producer Ian Hierons who, instead of arranging the score in the usual chronological order, has sequenced Lock's music into six individual suites, each representing a specific aspect of the story, and each having its own distinct feeling. After his acclaimed score for *The Gambler* and his sterling work arranging compositions by Strauss on *The Portrait of a Lady*, Brian Lock's score for *The Land Girls* is one of the loveliest to emerge from England this year.

—Jonathan Broxton

Gods and Monsters ★★★½

CARTER BURWELL

RCA Victor 09026 63356-2

17 tracks - 33:42

Writer/director Bill Condon's *Gods and Monsters*, like Tim Burton's *Ed Wood*, proved that high art and the imagery of schlock horror need not be mutually exclusive. Condon used the trappings of James Whale's own '30s *Frankenstein* films to probe the psyche of the eccentric director, who tapped into a powerful pop-culture vein with his early horror films for Universal, then faded into obscurity when the studios refused to grant him the kind of control in his later efforts that he wielded on *Frankenstein*, *Bride of Frankenstein*, *The Invisible Man* and *The Old Dark House*. Part of Whale's problem was (according to Condon and his biographer)



his open homosexuality, and *Gods and Monsters* leans heavily on that aspect of the man's life as it fictionalizes his last few weeks on earth, involving Whale (magnificently portrayed by Ian McKellen) in a friendship with a hunky (and straight) gardener played by Brendan Fraser.

Carter Burwell's score manages to evoke the horror and melodrama elements hinted at in Condon's subtle psychological imagery while keeping his overall approach as modest and unassuming as Whale's hermitic lifestyle. There's a gentle waltz-like approach to many of the cues, while piano and chimes sketch out Whale's fragmentary memories of his filmmaking experiences. "Frankenwhale" is one of the rare moments when the score delves into a pastiche of pulsating period horror effects. By keeping the range of the score fairly narrow, Burwell is able to capture both the darker, troubled territory of Whale's self-doubt and the hopefulness of his relationship with his new friend.

—Jeff Bond

More Monty ★★

ANNE DUDLEY & VARIOUS
RCA Victor 09026-63357-2

15 tracks - 68:49

Hey, turns out that disco stuff was pretty good! The most reviled art form of the '70s (if you're not counting Burt Reynolds movies) has made a major return in the last few years (any relationship to Millennial doomsday scenarios is entirely coincidental), and it's a true test of the theory that even stuff we hated when we were teens seems like pure, sweet heaven when recalled a few decades nearer the grave. That might account for the popularity of last year's best-selling soundtrack album to *The Full Monty*, and sadly, it might also account for Anne Dudley's winning a Best Original Comedy Score Oscar, as aging Motion Picture Academy members are suspected of having believed that she wrote all those great '70s disco songs.

Well, they had to thank someone. Dudley's score is charming, if not exactly memorable, but these albums are all about the songs, as this new collection illustrates. Some of these numbers were old enough to register pleasantly on my must-covered nostalgia centers, like Vicki Sue Robinson's "Turn the Beat Around," the great "Everybody Plays the Fool" by Main Ingredient, the disco fave "More, More, More" by Andrea True Connection, a disco version of the '60s crooner tune "Can't Take My Eyes Off of You" by the Boys Town Gang, and someone named Baccara doing a Donna Summer-orgasm/*cum* (no pun intended)-Claudine Longet interpretation of "Yes Sir, I Can Bookie" (this is not one of the songs that I recall from my youth). The other seven songs are a good-natured but forgettable collection of additional disco numbers. For those hungering for more of Anne Dudley's Oscar-winning score... well, you get five more minutes here, with

the ironic harmonica, guitar and orchestra of "A Long Talk About Dancing" and "A Short Talk About Suicide."

—Jeff Bond

Casualties of War ★★★

ENNIO MORRICONE (1989)

Pendulum PEG 032

12 tracks - 47:08

Casualties of War is Ennio Morricone's score for Brian De Palma's 1989 Vietnam indictment; as with Pendulum's other reissues, this is a straight copy of the original album and CD. It opens with a choral piece which in many ways could be considered Morricone's "Hymn to the Fallen." The choral writing is tremendously complex for a film score, and Morricone's harmony and counterpoint signal his mastery as a composer. However, at nine minutes long, even his most ardent fans are likely to have had enough.

The rest of the score is pretty depressing fare; the choir doesn't reappear, but we get Morricone's familiar suspense

music (dissonant brass bursts over a long, continuous string passage) and frequent appearances by the pan flute.

Everything is so repetitively depressing (there are two elegies, though one of these, "Elegy for Brown," is gorgeous, and has cropped up on numerous compilations) that one is unlikely to get through it all without needing to make use of the Samaritans.

—James Southall

Hilary and Jackie ★★★½

BARRINGTON PHELOUNG

Sony Classical ASK 60394

11 tracks - 49:20

Hilary and Jackie is a beautifully acted biographical study of the relationship between famed British cellist Jacqueline du Pre and her sister Hilary, a flautist who initially showed the same promise as Jacqueline but eventually left music under the weight of expectations set by her sister. The film follows the sisters from their childhood through

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Alas, Babylon

Babylon 5: In the Beginning ★★½

CHRISTOPHER FRANKE

Sonic Images SID 8812 • 6 tracks - 57:10

Babylon 5: Whatever Happened to Mr. Garibaldi? ★★½

CHRISTOPHER FRANKE

Sonic Images SID 0402 • 6 tracks - 28:40

just watched the last episode of *Babylon 5* and consequently my feelings about Christopher Franke's *B5* albums are strangely mixed. While its final season ranged from mediocre to plain bad, I am sorry to see the series go and equally sorry that in its final season it wasn't able to reach the popular and aesthetic heights that its broadcast by TNT might have granted (pre-empting it for weeks on end with basketball didn't help, either—too bad the NBA strike didn't occur last spring). At its best, the series was a novelistic and incredibly ambitious program with some of the most gripping character arcs ever seen in a television series, regardless of genre. At its worst it could be banal, pretentious and overly talky (the problem with most of the season-five episodes), but the fact that one guy (J. Michael Straczynski) was able to write virtually all the episodes gave the show an amazing continuity and strength of purpose.

Composer Christopher Franke performed a similar task in penning the music for the series. Like Dennis McCarthy's *Star Trek: The Next Generation* scores, Franke seems to have scored the series as

one vast story rather than coming up with stylistically different approaches to each episode, and the approach is particularly appropriate here, because *B5* really is one long story.

That being said, Franke's *B5* albums (two dozen of which are currently available) have never exactly leaped out at the listener. They function as moody atmosphere, with a lot of synth pads occasionally enlivened by piano tones (the closest thing to a recurring motif in the series) or synthesized choral textures, crescendos in all the right places and explosions of rhythmically driven cues for the show's dynamic space battle sequences. Although the Berlin Symphonic Film Orchestra (whatever that is) and a conductor (Alan Wagner) are credited in most of the episodes, it's difficult to tell exactly where the orchestra intrudes on what appears to be an all-synth exercise (one of the reasons Sonic Images can crank so many of these babies out).

A continuing annoyance with these albums is that they all seem to have six tracks, ranging anywhere from 5 to 15 minutes in length, so if by some chance there's a particular moment of music you want to savor (although I'd have difficulty believing that) you've got to do a lot of searching. Since the series is now history, maybe there's something to be said for wallowing in this low-key music as some kind of remembrance, and if you've devoted Trekkie-like rerun-time to the series you may get more enjoyment out of these albums than the casual listener. Otherwise, beware.

—Jeff Bond

MUSIC YOU CAN READ

7, count'em, 7 books on the art and craft of film music, reviewed

The Invisible Art of Film Music: A Comprehensive History

BY LAURENCE E. MACDONALD
Ardsley House, 1998
New York, New York
ISBN 1-880157-56-X
431 pp. • \$31.95

You have to admire anyone with the moxie to use the word "comprehensive" in the title to their book. The word literally says it all: this book covers everything. 431 pages is a lot of book, but when you start in 1920 with the development of synchronized sound and try to cover film music up to about last week, you're tempting the hand of fate, and Laurence MacDonald, a professor of music and a film and music critic, admits up front that "one cannot convey the entire history of film music in a single volume." He then proceeds to do it anyway.

The results make for an excellent primer on film composers, with a mostly chronological discussion of movies and scores from the '20s onward and profiles of all the major film composers scattered along the way. The chronological approach means that for each year, specific composers are listed with discussions of all the major scores they produced that year, with tangential subjects ("Greek Music"..."Music for Epics") and certain specific scores discussed at greater length.

The length aspect of each entry will no doubt be a bone of contention among fans; MacDonald's 1968 section, for instance, devotes around six lines to Jerry Goldsmith's *Planet of the Apes* while lavishing pages on John Barry's Oscar-winning *The Lion in Winter*, Nino Rota's gorgeous *Romeo and Juliet*, and Marvin Hamlisch's score to Frank Perry's *The Swimmer*—a great score that seems to owe a tremendous debt to the orchestration talents of Leo Shuken and Jack Hayes.

Most of MacDonald's focus is less arguable, although the scope of the proceedings makes the job of providing context to the discussion a near impossibility. And while MacDonald does touch on the homogenization of film scoring in the '90s, his critical stance overall is friendly and inclusive—in other words, completely the opposite of *Film Score Monthly*. There's a lengthy filmography which indicates which of the scores discussed in the text are available on

CD (although no label info is provided), photographs of most of the composers, and stills from many of the movies whose scores are covered.

At \$32 this book is a little pricey (seems more like a \$21.95 book to me), but there's plenty of information. To my knowledge this is the first book really to try and tackle the big picture on this topic, so fans will have to have it.

—Jeff Bond

Order from Ardsley House, 320 Central Park West, New York NY 10025; ph: 212-496-7040; fax: 212-496-7146.

The Soul of Cinema: An Appreciation of Film Music

BY DR. LARRY M. TIMM
Simon & Schuster Custom Publishing, 1998
Needham Heights, Massachusetts
ISBN 0-536-01185-0
180 pp. • \$26.00

Can you believe there is a textbook devoted to film music? High school might have been fun had I been instructed to take good care of this school-issued baby, instead of intimidating tomes on American history, biology and the like. *The Soul of Cinema* is designed as a college-level primer for film music and comes complete with chapter review questions ("Name three ways in which Goldsmith added new sounds to his score for *Planet of the Apes*"), composer-summary boxes, italicized passages, and exclamation marks for those surprising revelations. (There's also my favorite: italicized sentences ending in an exclamation point, e.g. "As hard as it is to fathom, Herrmann's entire output on all of his Hitchcock film scores were never nominated for an Academy Award!"

The Soul of Cinema is not a hardcover monster requiring its own cover made from brown grocery bags, but rather an attractively designed, 8.5" by 11" softcover. It is cleanly divided into an introductory first chapter, in which the author outlines several

functions of film music, a chapter each on music for silent films and early sound films, and then one chapter per decade, from the 1930s through the 1990s—*King Kong* through *Titanic*. Each section breezes through notable scores, concentrating almost exclusively on Hollywood scores, and specifically symphonic scores, from Steiner, Waxman, Herrmann and Rózsa through Bernstein,



Goldsmith, Williams and Horner. Film stills, composer photographs and musical examples blend with plot summaries, filmmaking anecdotes, and specifically film-musical knowledge (such as technical recording information, or biographical details) to create a well-rounded crash course on the subject.

On the minus side, the book relies almost entirely on secondary

sources (including, in some places, FSM) and is a bit adrift regarding its intended audience. The work is amiably subtitled "An Appreciation of Film Music" and is not aimed at filmmakers (like David Bell's *Getting the Best Score for Your Film*), aspiring film composers (like Fred Karlin and Ray Wright's huge *On the Track*), musicologists (although there are musical examples), or film theorists (the way Royal S. Brown's excellent *Overtones and Undertones: Reading Film Music* is). And yet, by necessity, it presumes a certain familiarity with music and with the movies covered within—which would have to be screened in conjunction with the book if used in a class.

Inevitably, film music buffs who do read this will quibble with the omission of dozens of composers, and not just minor Hollywood figures, but hugely influential personalities like John Barry, Lalo Schifrin and Ennio Morricone—Barry is at least mentioned several times, but I don't think Morricone's name is in there once. The book is most accurately an appreciation of Golden Age symphonic film scores, and selected later scores which either continue in the same tradition (like *Star Wars* and *Independence Day*) or carry its western techniques to an atonal end (like *Planet of the Apes* and *Altered States*). By the time the book reaches "The Age of Versatility," as it describes the modern era, decisions of what to cover seem almost arbitrary.

In my last semester at Amherst College (spring 1996), I took a class in film music that was offered in Women and Gender Studies, by Raphael Atlas of Smith College. This is the best-ever education in film music I have encountered, and captivated even those students who knew nothing and cared nothing about film or music. We looked at popular movies like *Goldfinger*, *Top Gun* and *The Empire Strikes Back* and discussed their music not in terms of glorious film music history (because nobody cared), but as cultural constructs. For example, in the James Bond



films, John Barry often uses "wet" brass, like sliding trombones, to characterize women—and, it was pointed out, this is how women used to be musically "scored" in strip acts. Another example would be in *Top Gun*, where pulsating rock music underscores a love scene, not unlike it would in a pornographic video.

This cultural approach made a diverse group of students take note of music in film and seriously think about it—simply by pointing out its real-life origins, instead of filling heads with years and Academy Award winners and production anecdotes. *The Soul of Cinema* is more a primer on how to be a film music buff than on film music—but that's what the author explains in his introduction, that he wanted to share the joys of movie music. It's neither the best introduction of the subject for the disinterested student, nor a challenging tome for the expert, but it is a well-presented consolidation of relevant film music information. And, it is a kick that there's a textbook with review questions like: "Why was Herrmann's style not appropriate for a movie like *Ben-Hur*?"

—Lukas Kendall

Order from Simon & Schuster at 1-800-947-7700.

Performing Arts: Motion Pictures

EDITED BY IRIS NEWSOM

The Library of Congress, 1998

Washington, D.C.

ISBN 0-8444-0937-5

269 pp. • \$49.00

If you have an extra \$50 burning a hole in your pocket, you could do worse than to support our U.S. government by purchasing this huge coffee-table book that combines a number of lengthy, well-researched and well-written articles on film resources in the Library of Congress. Out of the nine articles contained within the book, six either focus wholly on music in film or contain segments devoted to a specific musical score, with an abundance of musical examples and behind-the-scenes information.

James McCourt discusses Bernard Herrmann's indelible contribution to Hitchcock's *Vertigo* in a sometimes convoluted but mostly fascinating psychological analysis of the film. A hallmark of the book is its series of large and beautifully reproduced color photographs and frame blow-ups, which is one area in which the *Vertigo* piece stumbles. While much is made of the fact that the frame blow-ups are from the newly restored technicolor print of the film, most of the images are densely grained and obscuringly dark, with a few of the larger shots looking like they were shot on the planet Mars.

Ross Care provides a loving and remarkably detailed look at Johnny Green's legendary score to the Civil War-era drama *Raintree County* in a piece that's both a personal reminiscence of Care's first exposure to the music and an analysis of the score and how it fit into the waning days of the studio system.

One of the elements that makes this book indispensable is Preston Neal Jones's

"Heaven and Hell to Play With: The Filming of *Night of the Hunter*." Its 48-page examination of the making of Charles Laughton's brilliant, sole directorial effort is spell-binding, full of amazing publicity stills and correspondence; some unusual sketches by author Davis Grubb; production photos of Laughton working with the film's cast; and tons of interview material with Laughton, Robert

Mitchum, and other key players in the proceedings. It's worth the price of the book for a set of creepily lit publicity photos of Mitchum as the film's evil preacher, one of which has him gleefully flipping his middle finger at the camera. Walter Schumann's spellbinding score to the movie is discussed in detail, with composer photos and score samples as well as a thorough examination of Schumann's collaboration with Laughton. Reportedly the basis for a book Jones is writing on the movie, history can't bring this project to fruition fast enough.

Another classic (albeit understandably controversial) black-and-white epic is Leni Riefenstahl's *Olympia*, the Nazi-produced coverage of the 1936 Olympic Games in Berlin. Cooper C. Graham's piece analyses the film's brilliant marathon sequence, with some discussion of the score (with 10 pages

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when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

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Elmer Bernstein.

*#38, October '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven* for Koch.

*#41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby: *Star Wars* trivia/cue sheets; sexy album covers; music for westerns: '93 in review.

*#44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*): SPFM Morricone tribute & photos; lots of reviews.

*#45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*): Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes; book reviews.

#46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry

Broughton on *Young Sherlock Holmes*. Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

#64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67, January/February/March '96, 48 pp. Pt. 1, Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerle, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*: John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schechter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interview.

#75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

#76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.



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*#48, August '94 Mark Mancina (*Speed*): Chuck Cirino & Peter Rotter: Richard Kraft: advice for aspiring composers; classical music in films: new CAM CDs; Cinerama LPs; bestselling CDs.

#49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard: Salter in memoriam; classical music in films: John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham: sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek* promos.

#52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakoholics Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce

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Film Composers Guide

1997-1998 Fourth Edition Lone Eagle Publishing, Compiled and Edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Regular retail price \$55; 28% off to Film Score Monthly readers: \$39.95

Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!) This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—

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feature selection

Volume Two, 1997

Jan. starts new color cover format!
Issues 32-48 pp.

*Vol. 2, No. 1, Jan./Feb. '97 Star Wars issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Benders' Into the Dark Pool Pt. 2

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs; obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schifrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*): remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Benders': Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October '97 Polledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, Laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic/Horner* essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3: Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files*

feature), Classic *Godzilla* reviews/ overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

Vol. 3, No. 8, September '98 Lalo Schifrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar: Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz) Emil Cmiral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.
*Photocopies only

video



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Stagecoach/The Loner

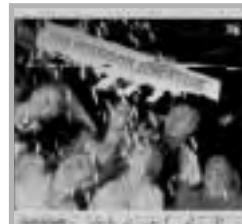
Original soundtracks by Jerry Goldsmith! *Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965



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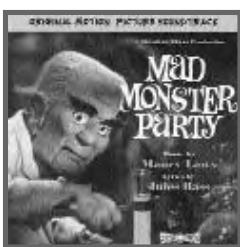
Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine.

\$19.95

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MUSIC YOU CAN READ

(continued from page 39)

of score examples) by Herbert Windt. Donald Kent's "Movies with a Mission" explores the Library of Congress's collection of films from the Soviet Union, including some strikingly bizarre (and rarely seen) fantasy and horror pictures.

Patricia Willard's "Jazz on Film" is a somewhat exclusive discussion of jazz music's use and depiction in American movies, with an emphasis on movies about jazz musicians and real jazz musicians who have scored films, and a definite *de-emphasis* on film composers who have employed jazz or jazz influences in their scores. While scores like Duke Ellington's *Anatomy of a Murder* (and even Don Ellis's *The French Connection*) are discussed in detail and composer David Raksin's statement that he's often inspired to write "jazz passages" for romantic scenes are given prominence, Otto Preminger's *The Man with the Golden Arm* is discussed purely on the basis of drummer Shelly Manne's presence as Frank Sinatra's drum coach and the film's depiction of jazz performers, with no mention whatsoever of Elmer Bernstein's groundbreaking score. Alex North's equally influential *Streetcar Named Desire* score also escapes mention.

The remaining treat for film score fans is Ross Care's "Twilight's Last Gleaming: The Americanization of Hollywood Film Music 1950-1965," which bites off only slightly less to chew on than Laurence E. MacDonald's *The Invisible Art of Film Music*. The job here is to discuss 15 years of film music in about 21 pages of text while analyzing how the European film scoring traditions of the Golden Age were discarded and replaced with a distinctively American sound by composers like Alex North, Leonard Rosenman, Elmer Bernstein and Jerry Goldsmith. Care's writing and observations are trenchant and entertaining (I particularly appreciate anyone who describes Dimitri Tiomkin as "frequently banal" while praising Tiomkin's hair-raising score to the 1951 monster movie *The Thing*). But the article's broad scope (I'm still trying to figure out why the transitional period ends in 1965, leaving several interesting post-'65 scores to cameo in a latter wrap-up section) limits the discussion of most scores to a brief, if admittedly snappy, descriptive phrase that sometimes leaves the score's contribution to the thesis open to interpretation.

When you have to discuss 15 years of film scores in this amount of space, you're bound to leave a few gems at the wayside: While it's understandable why 1962's *Lawrence of Arabia* wouldn't make the cut, Care gets through 1960 without even mentioning Alex North's magnificent *Spartacus*, while point-

ing up interesting but lesser efforts like Les Baxter's *The Fall of the House of Usher*, Tiomkin's *The Alamo* and Franz Waxman's *Cimmaron*. The great 1956 space opera *Forbidden Planet* gets a terrific, *Star Trek*-like publicity photo of Leslie Nielsen aiming his blaster, but no mention of Louis and Bebe Barron's eerie collection of "electronic tonalities." I'd also quibble with Care's description of Jerry Goldsmith's 1962 *Freud* score as "semi-electronic"—from what I know about the John Huston film, the electronic dream sequence cues were done by another composer. Still, there are plenty of photos, composer and director quotes, and dirt on some of the best-known collaborations, and Care's writing keeps things highly entertaining throughout.

—Jeff Bond

Performing Arts: Motion Pictures can be ordered from the Library of Congress Sales Shop, 101 Independence Ave SE, Washington DC 20540; or Superintendent of Documents, PO Box 371954, Pittsburgh PA 15250-7954; fax: 202-512-2250. Stock No. 030-001-00172-51.

Soundtracks: An International Directory of Composers for Film

BY STEWART R. CRAGGS

Ashgate Publishing, 1998

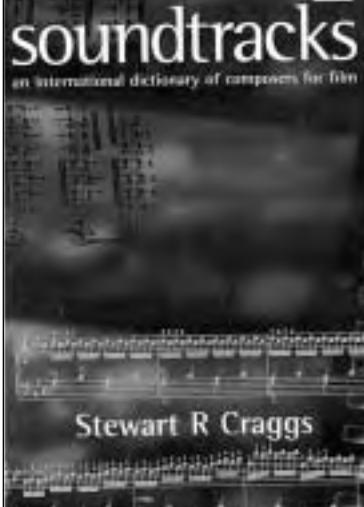
Brookfield, Vermont

ISBN 1-85928-189-3

348 pp. • \$76.95

Stewart Craggs has previously written or edited source books on several well-known British composers: Elgar, Bliss and Walton. This book presents documentary and feature credits for more than 500 composers of film music. However, the credits are often a "films include" listing, as in Katz's *Film Encyclopedia*. Only the year of production is provided to identify the film titles. There is some biographical information for each composer, but often it is only the composer's nationality and year of birth. Some of the more obscure composers don't even have any credits listed. A smattering of CD recordings is also included for some composers—but there are only nine listed for the prolific Jerry Goldsmith, and five for the even more prolific Ennio Morricone, all of which are from two different Silva Screen collections of "cover" versions.

A modest middle section (13 pages) identi-



fies classical pieces heard in various films, and there is an index to the film titles listed in the directory section. I don't believe that the identification of classical pieces in films has been done this extensively before; an index to them would have been a useful addition.

I have reservations about this work since extensive credit listings can be had from *The Film Composers Guide*, Limbacher's books, or several Internet sites.

None is a perfect source, and though Craggs's listings may well be the best source for British film credits, there is no distinction between composing, arranging, and conducting chores, and insufficient biography to differentiate between these composers and their films. The simple, alphabetical listing of title (and year) does little to assist a researcher interested in particular genres, years of production, studios, or director-composer collaborations. Many of the "films include" listings are extensive, but they are still incomplete, and many are complete elsewhere. The CD listings are simply too sparse to be a useful reference.

In summary, the book does not fill a niche, and lacks a strong sense of purpose. More biographical material, as in the Katz *Film Encyclopedia* (admittedly difficult to research on most film composers), and more details on the film productions would make the book much more useful. At \$77, it's ridiculously overpriced.

—Tom DeMary

A Guide to Film Music Songs and Scores

BY ROGER L. HALL

Pinetree Press, 1997

Stoughton, Massachusetts

80 pp. (with cassette) • \$20

In addition to producing radio and TV programs, Roger Hall once taught a course on the history of film music. His inability to find a suitable text which combined movie songs and scores, and his enthusiasm for the subject, led to this booklet. The result is breezy and entertaining, hitting some of the high points of songs and scores from 1927-1997.

The book is divided into several sections. There is a year-by-year chronology of significant firsts, a description of the various types of songs and scores and uses with some examples and suggestions for viewing/listening, and a listing of the author's favorite

songs and scores from 1929 through 1980 (one each per year).

This is followed by a compilation of comments of composers themselves, largely quoted from other books and articles. However, the author presents his own, brief personal interviews with Aaron Copland and Virgil Thomson. Rounding out the sections is a list of the Academy Award winners in all the various music categories up to 1994, the author's own "Sammy" awards (named after Sammy Cahn) for 1988-1994, and a bibliography of books, articles, and Internet sources, followed by some recording recommendations. For a finale, the author describes the use of one of his own song compositions for a play.

The book is decorated with a few autographs and sheet music reproductions. This booklet is very personalized and somewhat diary-like in its presentation of the author's opinions. Readers who share the author's enthusiasm for this material should enjoy reading what he has to say. As a guide to songs and scores, there is not enough depth, and there is too much emphasis on awards, favorites, and "top tens." It is therefore more interesting for the author's opinions than as a practical guide to songs and scores.

—Tom DeMary

Order from Roger Hall at 235 Prospect St,
Stoughton MA 02072; or see
<http://hometown.aol.com/MusBuff/index.htm>.

Conductors and Composers of Popular Orchestral Music

BY REUBEN AND NAOMI MUSIKER

Greenwood Press, 1998
Westport, Connecticut
ISBN 0-313-30260-X
336 pp. • \$75

This book is mainly concerned with conductors such as Arthur Fiedler, Morton Gould, and Mantovani. However, many film composers have also recorded much "popular" orchestral music, such as Mancini, Legrand, Williams, Baxter, De Vol and Rose. Many other orchestra leaders have recorded film themes, such as Al Goodman, Paul Weston, Henri Rene and Geoff Love (names sure to tweak true collector-holics). This encyclopedic sourcebook contains basic bio and career data and lists of LP and CD recordings of conductors of this ilk. It also includes entries for the well-known composers of "popular" music such as Gershwin, Kern, Coward, as well as film composers whose music has proven popular in cover versions.

About 500 European and American composer/conductors are listed, along with 5,000 LPs and CDs. There are occasional photos, often autographed to the authors. Some

entries are disappointingly brief, while others fill several pages. The authors have focused on what has been variously called light music, middle-of-the-road, mood music, and easy listening, and the recordings date mostly from the '40s, '50s and '60s. They omit light classical, vocal, dance, military band, and jazz recordings.

This is a first attempt to give a comprehensive view of this field of music. The authors call it a "pilot edition," and look forward to additions, corrections, and future editions. There are still a fair number of conductors listed for whom no biographical data was found. Given this and the brevity of some entries, there is clearly room for expansion. There are better sources of information on famous film music personalities, but this book contains useful entries on a variety of less familiar people such as Wally Stott (later Angela Morley), Trevor Duncan, Johnny Douglas, and David Rose, who are rarely covered by the "soundtrack press." For this reason and the extensive non-soundtrack album listings, this is an interesting book for completists and insatiable record collectors.

—Tom DeMary

Order from Greenwood Press, 88 Post Road West,
Westport CT 06881.

Hollywood Rhapsody: Movie Music and Its Makers, 1900 to 1975

BY GARY MARMORSTEIN
Schirmer Books, 1997
New York, New York
ISBN 0-8225-6459-2
456 pp. • \$30

Hollywood must be, finally, the book that Hall was seeking. Gary Marmorstein does an excellent job of intertwining the history of songs and scores with bits of personal history of their composers, orchestrators, arrangers, conductors, editors, recorders, and performers. Most books on film music have focused either on scores or songs (and primarily musicals, rather than individual songs). This may be a first attempt to discuss them on an equal basis.

Each chapter of the book tackles a time period, person, studio, or genre, so that many people pop up in different chapters in different phases of their careers. And there are so many people: there must be a few

composers and orchestrators with credits in Clifford McCarty's *Film Composers in America* who aren't mentioned someplace in *Hollywood Rhapsody*, but it would take careful research to identify them. Sometimes, it is only one sentence, but most are here, attached to at least one film project or colleague. As a lot, the songwriters are probably more familiar than the score composers to the public, as are their individual songs and musicals, and they receive slightly more attention than the composers of dramatic scores. The author relates many incidents, triumphs and failures, scandals, and anecdotes to give a flavor of the diversity of musical life around Hollywood since 1900.

Sources are given for the many quotes in extensive "endnotes," and there is a thorough index of the many people, songs, and films which are mentioned. There are also a fair number of photographs which I had not seen before. The author succeeds in being entertaining as well as illuminating in this usually neglected area of music. The tone is light and quick; if I had to make one complaint, it would be that it is all too quick. In covering so much ground, there is much mentioned in passing that deserves more detail.

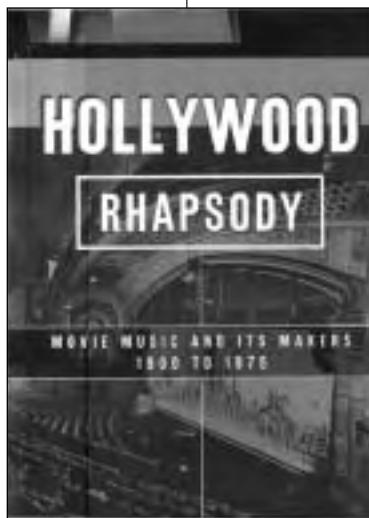
One group which might have had a little more coverage is the studio musicians' union. There is a chapter on the Screen Composer's Association and its various incarnations, and ASCAP, BMI and the music industry, so it seems as though the politics between the studios and musicians' union could have had more coverage. The author clearly admires his subjects and enjoys their music, so his occasional strong, negative opinion about someone or something seems a little jarring, since he is not otherwise judgmental.

Anyone who enjoys the vocal and instrumental music of Hollywood should enjoy this book, and there is plenty too for those who confine themselves to one or the other. It is about Hollywood's musical life and personalities, rather than the technicalities of film music. Even those who have no particular interest in movie music should find this history interesting, if they are not put off by the sheer numbers of hitherto unknown names.

—Tom DeMary

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7095; ph: 1-800-223-2336.

FSM



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APASSAGE TO INDIA: PART DEUX! (TALK ABOUT THE OTHER SHOE DROPPING!) A FEW ISSUES BACK (VOL. 3, NO. 8), SCORE INTERNATIONALE TOUCHED DOWN MOMENTARILY IN THE LAND OF SACRED COWS AND KALI. ONE OF MY SOURCES ON THAT PIECE, AN INDIAN FILM PRODUCER AND RADIO PERSONALITY, IMPLIED THAT THE JAZZ- AND ROCK-INFLUENCED FILM MUSIC PREVALENT DURING THE '70S IN INDIA WAS NOT A "VALID"

sound. Not being familiar enough with the music (I'm working on it) I had no choice but to defer to his inference—inferiority due to emphatic Westernization (ouch!).

Quite recently I received a promo of a new release from Motel Records (the guys who handled Stateside distribution of Crippled Dick's *Vampyros Lesbos*). It's called *Bombay the Hard Way: Guns, Cars + Stars*. Having experienced the promo I'm here to tell you that '70s Indian film music might not have been "valid," but it sure is mightily and righteously funked-up! Before even spinning the disc I was enjoying the cue titles: "The Good, the Bad, and the Chutne," "Ganges a Go-G," "Punjabis, Pimps and Players." The music aft of the smart-ass titles is a curry stew of Blaxploitation, '70s television jazz, noir-disco, and European film music. Adrian Milan at Motel is the dude responsible. He's a big fan of Blaxploitation movies and their soundtracks, and while surfing the net for leads on the music, he found a note by some hyper-culture cyber-spook that counseled, "If you like Blaxploitation,

then check out Masala!"

Masala, which means "mixed spice," is the name given to the crossbred films Indians began feeding themselves as they bounced back from British spy films (Bond, Palmer, and their ilk), American exploitation (black and white), and Italian Eurotrash (police and sex films). The web message mentioned two films, *Qurbani* and *Dharmatma Don* ("Don" as in Mafia). Adrian promptly rented the vids from his friendly neighborhood Indian market and went home to the tube and some popcorn. Both flicks were "Strange is not the word!" and both had bitchin' scores by Kalyani and Anandji. Showing true man-of-the-world ingenuity, Adrian managed to locate and phone Anandji. After Adrian expounded on his desire to release the film scores in America, Anandji replied, "Oh sure, come to Bombay for lunch and we'll discuss it."

**Join us in
contemplating
such tasty
tracks as:
"The Good,
the Bad, &
the Chutne,"
and "Ganges
a Go-G"**

By John Bender

Since Adrian's mattress isn't stuffed with \$20's, \$50's, and C-notes (like Jeff Bond's), he instead opted to iron-out the details with Anandji's son during one of his regular visits to New York. Following this, Adrian soon found himself with full access to literally hundreds of score-session master tapes. The job then was to skim the cream off the top for the planned CD—but how to choose? The solution awaited just outside his apartment door in the guise of planet Earth's most stressed-out inhabitants, Manhattan cabbies! Adrian canvassed every available Indian taxi driver under the age of 50, and of course these guys were surprised and delighted to have a fare express sincere curiosity and enthusiasm over the sleazy films they had been weaned on back home.

Once the pearls had been identified and their soundtracks shipped to Motel, it was discovered that the multi-track tapes were dirty, and quite brittle. The tapes had to be "baked" at Philip Glass's recording studio, The Looking Glass. This techno-procedure brings oils in analog tapes back to the surface, restoring their suppleness. (Bake my wife—please!)

Most of the tracks on *Bombay the Hard Way* are prologue with tiny snippets of dialogue from the various films involved. I have explained to Adrian that soundtrack-folk, myself included, loathe having the music polluted with sound effects and/or dialogue. However, this is a (partially) rare exception to that noble stricture. It's just that the little inserts are so hilarious! Take for example this tense moment of high-espionage, keeping in mind all the dubbing is in English with a heavy British-colonial accent:

"Hi, I'm from Delhi."

"Hello. Are you our Delhi friend?"

"Yes."

"I'm the man from phone number double-seven, double-oh, two one!"

"Yeah, I know."

"Here is \$50,000."

"Thank you."

"Good luck."

"Good luck to you, also."

All the hero-guys sound like Space Ghost, and all the other characters, including the chicks, sound like Don Knotts. You've gotta love it. On some tracks the looped cues have been judiciously accented with additional percussion by drummer Jack Davis. Anandji and Kalyanji used a traditional Western-style orchestra of strings, brass and percussion supplemented with sitar, organ, synth, wah-wah guitars and bonzos. "Kundan's Hideout" (track

14) sounds like Peter Thomas on one of his German krimis (FSM Vol. 3, No. 6, pgs. 46-47). Come to think of it, gunshots, screaming, maniacal laughter, guys going "Hoo-Ha!" and a panting babe, all crammed into one pixilated title track, actually *outdoes* Thomas at his own insane game—and I never thought I'd be able to write that proclamation!

Only two cuts are overtly derivative: track 12 is a helluva lot like *Mission: Impossible*, and track 15, "Swami Safari," is undeniably similar to the surf classic "Wipe Out."

Cross-pollination in the Arts is a wonderful and exciting thing, but this CD is pretty extreme, as if Brando's Dr. Moreau got his fat white hands into the international film music gene pool.

You Can't Say No to Apocalypse Joe

Bruno Nicolai's *Have a Good Funeral My Friend, Sartana Will Pay* seemed to be the Gilgamesh of spaghetti western soundtracks—the eternal score. In FSM Vol. 3, No. 4 I revealed that Nicolai reused his compositional designs for *Sartana Will Pay* for at least two later films: *God in Heaven*, *Arizona on Earth* and *Shanghai Joe*. There can now be added a fourth film to that list of incarnations: *Un Uomo Chiamato Apocalisse Joe* (*A Man Called Joe Clifford*).

Research dates *Apocalypse Joe* as having been released in 1970. As this is a year earlier than any of the other three, including *Sartana Will Pay*, it could very well be the seed from which the rest evolved. Still, *Sartana Will Pay* and *Shanghai Joe* are the two scores which are central as regards the thematic concepts Nicolai was exploring over that period of four years. The main thread connecting *Apocalypse Joe* to the other scores is a principal 4:43 track, identified on a new CD release of the score as simply "Un Uomo Chiamato... sequence 3." It is an ominous, otherworldly cue; percussion and guitars lay a grim ceremonial carpet for the progression of an unidentified accordion-like instrument that plays an endless, overlapping melody with strange and subtle Oriental characteristics.

The whole score is impressive (easily rating four stars). It contains two other pivotal themes, one of which is a rousing spaghetti western gallop, not exactly traditional in that it has a delicate and mysterious introduction of flute and bells. The third theme, which appears only twice, is certainly unique to the genre. The unnamed piece is in the manner of a medieval minuet—a lovely, gentle thing—but one can't help wondering what purpose it could possibly be serving in the violent universe of an Italian western. Fortunately, even though I haven't seen the film, I've been able to solve this "riddle of the cue." It seems that *Apocalypse Joe*, aka Joe

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Avanz SP/CR-0003 • 20 tracks - 61:22

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PIERO PICCIONI

Avanz SP/CR-0007 • 20 tracks - 62:57



Warning: These two CDs will take you deep into Piccioni-land. Those familiar with the futuristic scat singing on *The 10th Victim* will know what I'm talking about. To the uninitiated, it might be like being lost in some horrible Via Veneto lounge nightmare. It's certainly no place for those who crave orchestral sweep.

The first CD is beyond Liberace and maybe even Esquivel. Imagine aliens coming to Earth and crossing Ennio Morricone with Nino Rota, realizing it wasn't enough and then returning a day later to add Henry Mancini to the mix. That's what we have here. These two Japanese imports comprise jazzy, sometimes manic cues from mainly obscure Italian films from the '60s through the early '80s—films most Americans have never heard of. To call it "dance music" might mislead, but there are cha chas, mambos, bossa novas and even calypsos here. I've heard this music described as "bad Italian jazz," and I don't know, but if this is bad Italian jazz, then give me more!

The first cut, "Mr. Dante Fontana" from *Fumo di Londra*, has to be one of the wackiest concoctions ever put to disc. Ten seconds in and this perky little number will be spinning in your head the rest of the day. A racy rhythm on electric piano is accompanied by an odd arrangement of smooth female vocal, a frenzied Italian (Mr. Dante Fontana, I presume) yelping out a mouthful of garbled Italian while a bubble-gum chorus of sexy ladies shout "Mr. Dante Fontana!" behind it all. Lounge lizards, you'll love it! Another cue, "Finche' c'e'

Clifford, hides his dark identity as a mythical gunman behind the bizarre guise of a one-man traveling minstrel show. As surreal as anything in *The Wild, Wild West*, Joe would wander into towns in a 16th century-style painted wagon and set up stage for dramatic readings of Shakespeare!

The *Apocalypse Joe* score shares plastic with another Nicolai composition: *Lo Chiamavano Tresette, Giocava Sempre Col Morto*, a pleasant, light-hearted score which is Bruno's answer to Morricone's *My Name Is Nobody* or *Che C'entriamo Noi Con la Rivoluzione?* (*What Are We Doing in the Middle of a Revolution?*). The *Apocalypse Joe* CD (CDCR 45) is part of a fresh batch of

Guerra..." from *Finche' c'e' Speranza*, starts an infectious rhythm that spins uninterrupted while the arrangement grows with added percussion and a Morricone-style wordless female vocal.

The next cue, "Granbouffe" from *Polvere di Stella*, continues the bouncing pace with xylophone and brushes. The tune opens up with peppy clarinet that pulls us to the happy finish. "Cha cha cha contato" from *La Commare Secca* could easily have fit as source music in a James Bond film and includes an energetic vocal. Likewise "Picnic Calypso," another cue from *Finche' c'e' Speranza*. The erratic jabs on organ in "morgana" from *La Vita Agra* predate their use in *The 10th Victim* by a year. Though Piccioni's dramatic Bach-goes-to-the-bullfights pipe organ for *The Moment of Truth* would never belong on this compilation, the jazzy "inproviso" from the same film is included here, and fits in quite nicely. Perhaps "Amore amore amore" from *Una Italiano in America* sums up the entire collection with its overly earnest vocal that comes on too strong, but in Italy probably plays just fine.

The rest of the CD is filled out with more subdued but playful items, many of which have a Hank-on-campari-and-soda quality that feel like undiscovered Mancini. The second CD is primarily made from these sorts of cues and as a collection is far less successful because of its sameness. Nevertheless, the first collection is a true find for all you radical lounge lizards. As for the rest of you: Just lighten up! Consider yourself warned.

—Kirk Henderson

western scores from Beat, the little label that could, and does—again and again!

Also in this current harvest is CDCR 46: *E Dio Disse a Caino (And God Said to Cain)* by Carlo Savina. The film's main theme is a powerful ballad; its slight Southern inflection allows for a comparison to Hugo Montenegro's *Hurry Sundown* or Barry's *The Chase*. Outside of this stirring title track, and its variations, the score is comprised of mostly non-melodic and incidental support structures.

CDCR 47 has *L'Uomo Della Valle Maledetta (A Man in the Valley of the Damned)*, *La Sfida dei MacKenna (Amen!)*, and *E Venne il Tempo di Uccidere (Tequila*

Joe)—all three works by the man who stood least in the shadow of Morricone, specifically as regards the sheer volume and quality of his western scores, Francesco De Masi. *Valley of the Damned* (1964) is a rare, full-score example of a (just barely) pre-Leone soundtrack. It's grandly nostalgic to hear the melodies from this early production; they all harken back to compositions for classic American television shows such as *Rawhide*, *Gunsmoke* and *The Virginian*. The next score, *Amen!*, is the highlight of the disc—De Masi at his best. The piece is heavy with his signature embellishments: a hard, thumping, electric bass guitar aided and abetted by an acoustic guitar and harmonica. The major cues all seem to have a bluesy "House of the Rising Sun" thing slithering around just under the surface. *Tequila Joe* is a quintessential De Masi western, and you cannot call a western quintessential De Masi unless it has, like this one, a ballsy, heartwrenching vocal by Raoul. My personal favorite of the half-dozen or so male vocalists who pursued limited careers as spaghetti western crooners, Raoul always performed with the same over-the-top gusto that Tom Jones used for *Thunderball*.

CDCR 44 features two more De Masi works: *Una Bara per lo Sceriffo* (*A Coffin for the Sheriff*) and *Il Ranch Degli Spietati* (*Oklahoma John*). Although both films were released the year following *A Fistful of Dollars* (1965), their scores do not exhibit the familiar effects of exposure to Morricone's seminal achievement. However, *Una Bara* is a bit of a hybrid. The main theme, sung by Maurizio Graf, is similar to Morricone's *Ringo* ballads (see *Canto Morricone Vol. 2*) and they are *exaggerations*, rather than *imitations*, of Americana. *Oklahoma John* sports a lush Hollywood-style love theme: rich, swirling strings, harpsichords, the whole nine yards of perfume and passion.

From Prato—The Plastic Fantastic!

While on a business trip I stumbled upon an enticing-looking CD hidden away in a dusty corner of an eclectic record store. It's called (grab onto something!) *Stroboscopica Sonorizzazioni Psycho Beat: Italian '70s Psychedelic B-Movies Soundtracks and Sonorizations*. The slip-case graphic is a delicious, high-fashion pop-art painting by Symeoni. This gifted gentleman, during the '60s and '70s, labored as an Italian equivalent of our great Hollywood movie poster artists, guys like Reynold Brown (*Attack of the 50 Foot Woman*, *This Island Earth*), Bob Peak (*Our Man Flint*, *Apocalypse Now*, *Star Trek: The Motion Picture*), and Frank

McCarthy (*Thunderball*, *You Only Live Twice*). The neat thing about Symeoni is that he's as active today as he was then, the difference being that instead of movie posters (which, sadly, are no longer created using paintings) he now is busy producing bold illustrations and typography for the Italian film music industry. In fact, Beat and Right Tempo have both contracted him to create almost all of their cover art.

What Symeoni created for *Stroboscopica* perfectly matches the exquisitely threatening urban chic of the music. All 16 cues are supremely collectable cinematic library tracks from the Cometa holdings. The Plastic label, through contacts made possible via Professor Roberto Zamori's Film Music Art Studio, has achieved something of a coup by managing to secure exclusive licensing of Cometa's entire backlog of scores and theme packages. The owner of Cometa, Miss Ivana Mattei, had reportedly stated that she would never release any of her tapes in a digital format. Thank god for the tendency, and prerogative, of women to change their minds!

I know there are many fans out there, and rightly so, of Lalo Schifrin's jazz and jazzed scores of a few decades ago: *Once a Thief*, *The Liquidator*, *Enter the Dragon*, *Dirty Harry*. We don't have to wait for infrequent homegrown reissues of that brand of bracing, cagey music: *Stroboscopica* is a savvy collection of nothing but. The Italian composers were churning this stuff out (and they were good at it), while back here in the States Lalo was practically the only game in town. The raging spirits of pop icons, good and evil, like Bruce Lee, Scorpio, Diabolik, Derek Flint (and countless other spies and detectives) need never fade from our daydreams, not as long as independent labels like Plastic are intent on reclaiming bad-ass film music that's ancillary to all that adamantine coolness.

I've received one other Plastic release: *I Gres: Exotic Themes for Films, Radio and TV*. In terms of attitude and content, *I Gres* is nearly identical to *Stroboscopica*. Both CDs have printed on the back of their hard-board slip-cases the original LP annotations. These are a treat for the private collector because they were formulated for industry reference: the unique mood of each track is given a curt description like "investigations in the city," "action among traffic," "fashion and eroticism," "sexy and mysterious atmosphere."

Plastic had a time of it getting distribution, but the nut's been cracked. They've hooked up with Dusty Groove America in Chicago, ph: 773-645-1200. Ask for Rick, and tell him John sent 'ya.

THE EVOLUTION OF ELFMAN

(continued from page 23)

little village somewhere; they may be excited about such a thing or they may not want anything to do with you. Who knows? I know enough about Africa to know that you never know what to expect when it comes to such a thing. Being that I've traveled all over the continent...

And then, of course, there's Tim Burton's *Sleepy Hollow*, which is always a treat. Beyond that, there are some smaller projects which I'm really hoping to work on; *American Psycho* for Mary Harron.

DA: Does this leave any time for the projects that you wanted to develop yourself?

DE: Well, that's what I'm trying to do. Therein is the trick. The last two years I kept saying yes, but the answer was no. So, I'm going to try harder this year. I very much want to rewrite *Little Demons* and *Julian*. But, I've got two projects that are fresh that I want to start. I just optioned a book to do an original script based on a very fantastic story. It's a story that's based on a book called *Undying Love* by an author named Ben Harrison....

Right now, the only things for next year that I'm cemented into are *Hoof Beats* and *Sleepy Hollow*. I imagine *Hoof Beats* will be very ethnic and probably minimalist, but romantic. *Sleepy Hollow* I think is going to be very brassy and percussive. So, again I'll be in two extremes, which is a good way to start. My two bigger projects will be very, very different. And then whichever little ones I can put in there. There are more possibilities of guitar, bass, drum kind of scores—which is great. And then who knows from there?

DA: Whatever seems appealing at the time?

DE: Yeah, within the context of trying to leave, again, some room for myself. You know, I'm at the point now where I'm really looking forward to starting some of my own music again—albums.

DA: Solo albums or albums of scores?

DE: No, I mean solo.

DA: What kind of things do you have in mind?

DE: Oh, just anything that I haven't been doing for the last three years. Weird, strange. I don't know. Who knows? I'd love to start a couple conceptual albums. You know, one of the wonderful abilities that we have now is the ability to do something really conceptual [and] keep it all, for a very low cost, in house—even make CDs for a very low cost. So, at some point, I'd like to do some very strange, obscure things that will appeal to very few people! [Laughs]

FSM

THE LASERPHILE

(continued from page 17)

new, sometimes erratic-looking 1.85:1 transfer, most likely the result of the movie's shoddy treatment from its distributor. The confined mono soundtrack boasts a line-up of early '60s standards, and there's an interesting, nostalgic commentary from director Kaufman on an alternate audio channel concerning the making of the picture.

Some 20 years after its original release, *The Wanderers* stands as one of the bona-fide cult classics of the '70s, and this new laser release—taken from the best available materials (even if they're less than pristine)—ought to stand as the definitive presentation of the film for years to come.

SO FINE

Image/Warner laserdisc, \$34.95

Speaking of cult classics, you'd be hard-pressed to find a funnier comedy than Andrew Bergman's 1981 directorial debut, a manic and hysterical romp that seems to improve with age.

College professor Ryan O'Neal is the son of New York clothing designer Jack Warden, whose business is about to go belly-up if he doesn't pay back money owed to gangster Richard Kiel. O'Neal gets involved with not only his dad's work (resulting in the creation of see-through jeans!) but also Kiel's mistress Mariangela Melato, all of which culminates in an unlikely finale that somehow



finds Kiel performing "Othello" at a college performance on O'Neal's campus.

Bergman, one of the co-writers on *Blazing Saddles*, later directed *The Freshman* and confirmed his status as one of the best comedic filmmakers working today, although he spent the majority of this decade filming turkeys like *It Could Happen to You* and *Striptease*. *So Fine* is easily his most unabashedly ridiculous, no-holds-barred comedy, and there are several standout sequences that remain hilarious even after multiple viewings. Ennio Morricone crafted the film's zany (and unreleased) musical score, and the casting—especially Kiel—is perfect for the material.

In keeping with the laser market's recent catering to film buffs, Image has just

released *So Fine* in a matted widescreen transfer featuring a crisp mono soundtrack.

If you haven't seen *So Fine*, make it a point to do so—it's still one of the funniest comedies of the '80s, hands down. Where else are you going to find Richard Kiel lip-synching "Walk Like a Man" in a college cafeteria?

LADY AND THE TRAMP

Image/Disney laserdisc, \$29.95

With Disney having decided to bypass releasing its animated theatrical features on DVD (at least for the time being), laserdisc remains the only high-end venue in which to catch any of their classic animated releases.

Lady and the Tramp has always been one of the most beloved of the Disney films, although the movie—originally composed for CinemaScope—has been given inferior treatment on video throughout the years. Aside from a Japanese import disc that turned up at one time, there hasn't been a home video release on tape or disc that has ever done justice to the picture's widescreen format. This is not to mention that the movie has been out of circulation for years, even on videocassette.

Fortunately, Disney's new THX remastering of this beloved feature is not only letterboxed, but also contains a new Dolby Digital stereophonic soundtrack and looks breathtaking. Seeing the movie letterboxed enables the viewer not only to better appreciate the storytelling and charm of this 1955 release (and who can forget the great Peggy Lee-Sonny Burke songs?), but also realize how much you've been missing on video.

Surprisingly, a non-anamorphic theatrical print was composed at the time of the original release for theaters that lacked CinemaScope equipment. Not cropped but rather reframed for a standard 1.33:1 screen ratio, this version hasn't been seen since the '50s (and would have been appropriate to use on earlier video transfers), yet was uncovered in time for the movie's new video releases.

Image has released both the original CinemaScope version and the recomposed non-letterbox print on laserdisc, both of which have their own advantages, though I prefer the more comfortable composition of the letterboxed release. Either way, you can't miss with the sterling transfers of either disc, which are as crisp and colorful as a laser transfer I've seen in ages. A most magnificent tribute to one of Disney's most enduring productions.

Next time

More news and info on the ever-changing world of DVD and laser, and a look at Image's remastered Planet of the Apes laserdiscs! Send all e-mails and inquiries to dursina@att.net.

FSM



SCORE

(continued from page 37)

Jacqueline's death from multiple sclerosis. The album includes Jacqueline Du Pre's performance of Sir Edward Elgar's Concerto for Cello and Orchestra, which plays a crucial and powerful part in the climax of the story, and Bach's Suite No. 2 in B Minor for Flute and Strings, which figures in the parallel story of Jacqueline's sister Hilary who's forced to perform the piece over and over again for a tactless music tutor.

British composer Barrington Pheloung's job is to allow his score to fit comfortably next to classical works like this and still characterize the relationship between Jacqueline and Hilary with a languorous, sympathetic melody for strings, and an overall drifting, subtle mystical quality that may remind some of John Williams's "Fortress of Solitude" from *Superman*. Pheloung's score is of-a-piece and is well-represented at around 11 minutes of the album's 49-minute length, although without the classical works to pad the album the score works quite well on its own as atmosphere, and supports the visually striking film perfectly.

—Jeff Bond
FSM

Accolades All Around

RECOGNIZING COMPOSERS AT EVENTS THIS PAST SEASON



On October 22, 1998, ASCAP held its annual PRS awards at the Landmark hotel in London, celebrating the most performed and popular music of their members. Pictured (top left) are: Maggie Rodford of Air-Edel, London; composer Trevor Jones (*G.I. Jane*); ASCAP Vice President Nancy Knutson; composers Patrick Doyle (*Donnie Brasco*) and Anne Dudley (*The Full Monty*).



BMI presented its first film scoring scholarship at the Berklee College of Music (middle left) on November 30, 1998. The award was presented by composer Michael Kamen; Assistant Vice President, Film/TV Relations Doreen Ringer Ross; winner John Eastep; and Berklee President Lee Berk.

The Budapest Festival presented a series of programs at the Hollywood Bowl (below) August 25-30. Pictured backstage with Maestro Iván Fischer (center) are his friends, composer Jerry Goldsmith and Andy Vajna.

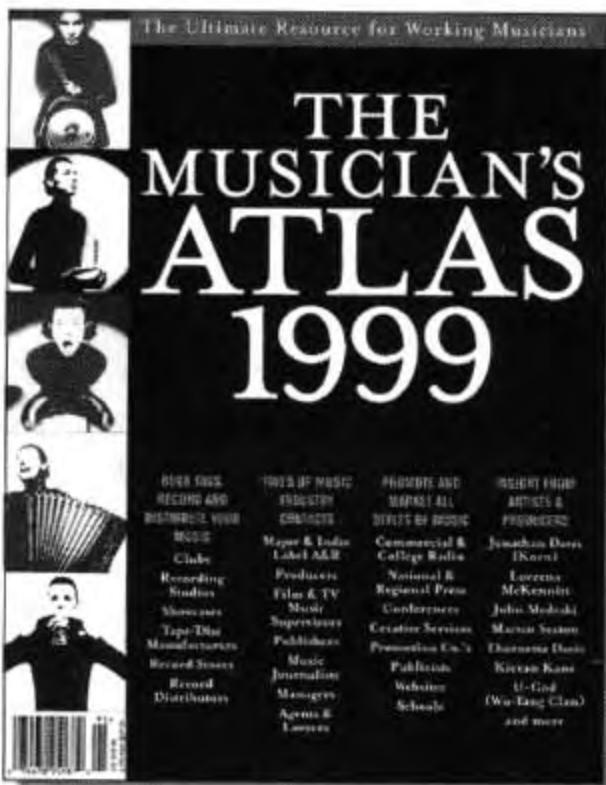


On October 3, 1998, Leonard Rosenman appeared at Creature Features in Burbank (left) to autograph the premiere release of his score to *Fantastic Voyage*; he was joined by members of the FSM family (below): publisher Lukas Kendall, designer Joe Sikoryak, Rosenman, editor Jeff Bond, producer Nick Redman.



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Gerald Fried has scored a variety of esteemed projects over his 40+ year career: famous television shows such as *STAR TREK*, *THE MAN FROM U.N.C.L.E.* and *GILLIGAN'S ISLAND*; the historic miniseries *ROOTS*; and such well-regarded features as Stanley Kubrick's *THE KILLING* and *PATHS OF GLORY*, and Robert Aldrich's *Too Late the Hero*. He is the only composer ever to receive an Academy Award nomination for a documentary score, *BIRDS DO IT, BEES DO IT* (1975). Throughout it all, his bold style has emphasized dynamic rhythms passed throughout the orchestra, dissonant, ambitious counterpoint, and gentle, effortless melodies.

In the late 1950s and early '60s, Fried scored multiple low-budget horror films primarily for United Artists. This jam-packed 2CD set compiles four of the best, each a distinctly Fried-ian effort but offering something different: *THE RETURN OF DRACULA* (1958) is built around an adventurous use of the *Dies Irae*; *I BURY THE LIVING* (1958, a creepy graveyard thriller) makes extensive use of harpsichord; *THE CABINET OF CALIGARI* (1962, for 20th Century Fox) has a beautiful, romantic theme and elaborate, impressionistic cues for the various set-pieces; and *MARK OF THE VAMPIRE* (1957) makes use of pulsing three-against-four rhythms and suspended chords in the style of *THE KILLING*.

These scores will thrill horror aficionados as well as connoisseurs of the "Chiller Theater"-type TV programs which have aired the films. Fans of Fried's *STAR TREK* scores (like "Amok Time," "Friday's Child," and especially "Catspaw") will be delighted to find many similar passages and orchestrations. As a special bonus, at the end of disc two are rare demo versions of the jazz vocal of the theme from *CALIGARI*, "The Sounds of the Night," with lyrics by Johnny Mercer.

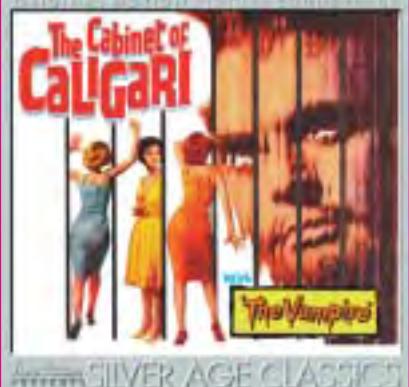
Over two hours of music has been laboriously restored from the composer's personal collection (in mono), with each score presented in as complete a chronological form as possible. *THE RETURN OF DRACULA* and *THE CABINET OF CALIGARI* are from reel-to-reel tape sources; *I BURY THE LIVING* and *MARK OF THE VAMPIRE* have been transferred from barely played acetates and de-clicked using the Sonic Solutions program. In each case, the element used is believed to be the only surviving source in the world. The album overall is the result of several years' work.

THE RETURN OF DRACULA

1. Dracula Fugue/Main Title	2:28
2. Sunrise	3:01
3. Family Reunion	2:20
4. Dracula Pad	2:07
5. Street Scene	2:47
6. Jenny's Saga	3:20
7. A Dog's Life	1:22
8. Seducing Rachel	3:19
9. Suspicions	1:22
10. Night Night, Rembrandt	3:13
11. Party Pooper	3:20
12. The End	4:09
I BURY THE LIVING	
13. Main Title	1:55
14. Quite a Map	2:36
15. Through This Before	3:08
16. Go Ahead, Bob	2:05
17. Thinking It Over	3:07
18. Scratch Batch	3:47
19. Granite Gully	1:46
20. Quiet Kiss	1:16
21. Bring 'Em Back Alive	3:48
22. Cemetery	2:12
23. McKee Flips/End Title	1:42
Disc One:	61:07

THE CABINET OF CALIGARI

1. Prelude	5:00
2. Main Title/The New Guest	3:12
3. The Rorschach Test	2:37
4. Jane's Life	3:57
5. A Nice Bath	1:42
6. House of Horrors	3:14
7. Sleeping Pills	2:53
8. Happily Alive/The Maze	5:00
9. Still Trapped	3:42
10. Seduction	3:07
11. Breakthrough	3:48
12. Going Home/End Credits	3:41
MARK OF THE VAMPIRE	
13. Main Title	3:31
14. Mysterious Patient	2:39
15. Ballet Practice/Murder!	2:43
16. Pill Popper	2:28
17. Human Season	2:37
18. Introspection/Transformation	2:31
19. Cops on the Trail	1:01
20. Daylight Chase	4:44
PLUS: 4 Bonus Tracks (disc Two)	
Disc Two:	72:28



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